

# The Year's Work in English Studies

VOLUME XXXIV

1953

*Edited by*  
FREDERICK S. BOAS  
*and*  
BEATRICE WHITE

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FREDERICK S. BOAS

O.B.E., LL.D., D.Lit., F.R.S.L.

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D.Lit., F.S.A., F.R.Hist.S., F.R.S.L.

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## PREFACE

THERE have again this year been several changes in the contributors to *The Year's Work in English Studies*. Mr. F. Y. Thompson, who supplied Chapter I, 'Literary History and Criticism' to Volume XXXIII, had undertaken to do so for the present volume, but was unfortunately prevented by illness. We are indebted to Mr. T. S. Dorsch, M.A., Lecturer in Westfield College (University of London) for kindly taking his place at short notice. Mr. Dorsch had already undertaken Chapter VII on 'Shakespeare', which Miss Bradbrook, after several years' valuable contribution, has regretably had to resign owing to pressure of other work. For the same reason Dr. Beatrice White, while continuing as Associate Editor, has had this year to relinquish Chapter IV, 'Chaucer', to Miss Joyce Bazire, M.A., Lecturer in the University of Liverpool, with which this forms an additional welcome link. A long and auspicious connexion has been broken, also owing to pressure of other work, by the resignation of Professor Gladys Willcock of Royal Holloway College, to whom we were deeply indebted for Chapter V, 'Before and After Chaucer'. In her place we welcome Dr. B. J. Timmer, Reader in English Language in the University of London (Queen Mary College). We also much regret the loss of Dr. Herbert J. Davis who, owing to other claims, has had to relinquish Chapter XV, 'Bibliographica'. Mr. John Crow, M.A., Lecturer in King's College (University of London) has kindly, at short notice, taken his place.

We can repeat what was said last year that the new contributors, while expressing their own views, are carrying on the traditional technique of *The Year's Work*.

F. S. B.

B. W.

## ABBREVIATIONS

B.J.R.L.	= Bulletin of the John Rylands Library.
B.M.Q.	= British Museum Quarterly.
C.H.E.L.	= Cambridge History of English Literature.
C.U.P.	= Cambridge University Press.
D.U.J.	= Durham University Journal.
E.E.T.S.	= Early English Text Society.
E. and G. Stud.	= English and Germanic Studies.
E.L.H.	= A Journal of English Literary History (U.S.A.).
Eng. Stud.	= English Studies (Gröningen).
Étud. ang.	= Études anglaises.
H.L.Q.	= Huntington Library Quarterly.
J.E.G.P.	= Journal of English and Germanic Philology.
J.W.C.I.	= Journal of the Warburg and Courtauld Institutes.
Lang.	= Language (U.S.A.).
Med. Æv.	= Medium Ævum.
M.L.N.	= Modern Language Notes.
M.L.Q.	= Modern Language Quarterly (U.S.A.).
M.L.R.	= Modern Language Review.
Mod. Phil.	= Modern Philology.
N. and Q.	= Notes and Queries.
O.U.P.	= Oxford University Press.
P.M.L.A.	= Publications of the Modern Language Association of America.
P.Q.	= Philological Quarterly.
Q.Q.	= Queen's Quarterly (Kingston, Ont.).
Rev. ang.-amér.	= Revue anglo-américaine.
Rev. de Litt. Comp.	= Revue de la Littérature Comparée.
R.E.S.	= Review of English Studies.
R.S.L.	= Royal Society of Literature.
Sh. Jahr.	= Shakespeare Jahrbuch.
Sh. Q.	= Shakespeare Quarterly (U.S.A.).
Sh. S.	= Shakespeare Survey.
S. in Ph.	= Studies in Philology.
Spec.	= Speculum.
Stud. Neoph.	= Studia Neophilologica (Uppsala).
T.L.S.	= Times Literary Supplement.
U.T.Q.	= University of Toronto Quarterly.
Y.W.	= The Year's Work.

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# I

## LITERARY HISTORY AND CRITICISM: GENERAL WORKS

By T. S. DORSCH

ALTHOUGH the writings surveyed in this chapter cannot all be easily classified under subject-headings, an attempt has been made to treat them systematically in the following order of subjects: reference-works and histories of literature or of literary forms; works on literary or aesthetic theory; critical works and collections of critical essays; anthologies; annual publications.

The only general reference-work is *Cassell's Encyclopaedia of Literature*,<sup>1</sup> edited by S. H. Steinberg. Its two massive volumes are divided into three sections. The first contains outline histories of the various literatures of the world, and articles on literary forms, genres, 'schools', and other relevant topics; the second gives biographies and bibliographies of writers whose main work was produced before 1914; the third does the same for writers of the last forty years.

An encyclopaedia of this nature will be judged largely on its completeness and on the quality of the literary history and criticism it provides. The present work emerges well from both kinds of test. It devotes reasonable space to major writers, and includes almost all the minor, and even obscure, writers that one can think of.

Some notion both of its inclusiveness and of its lapses and deficiencies may be gained from a few examples. Thomas Platter finds a place as a diarist, but not Philip Henslowe; Stanyhurst and Phaer as translators of Virgil, but not Drant, whose versions of Horace are perhaps equally important; Saltonstall and Lupton as minor Character-writers, but not Minshull; Andrewes and Cudworth as divines, but not Culverwel; Barnabas Oley as the editor of Herbert, but not John Gutch as the editor of Anthony à Wood and of the *Collectanea Curiosa*.

Among the general articles no room has been found for the religious

<sup>1</sup> *Cassell's Encyclopaedia of Literature*, ed. by S. H. Steinberg. Cassell. Vol. i, pp. xxiv + 1056; vol. ii, pp. viii + 1030. Each vol. 42s.

and moral literature of the seventeenth century, or the literature of conduct, or the Character-writers, or the antiquaries and topographers. However, most of the general articles are both scholarly and concise, and as a rule any cause for dissatisfaction with one article is offset by the competence or felicity of one on a kindred topic. Amongst articles which could scarcely be bettered in the space allowed them are those of F. C. Francis on 'Bibliography', Desmond Flower on 'Printing and Publishing', C. T. Onions on 'Prosody', and E. V. Rieu on 'Translation'. The level of scholarship of the work as a whole is high, and it is excellently printed and reasonably priced.

*The Voice of England*,<sup>2</sup> by Charles G. Osgood, was first published in 1935. It is a scholarly but entirely unpedantic history of English literature from the beginnings to modern times, and Osgood's judgements have stood up well to the passing of the years and to changing emphases in literary studies. He has the power of penetrating to the core of an author or a period without troubling too much about minutiae. To this second edition Thomas Riggs, Jr., has contributed a short but discerning survey of the main trends in English literature between 1910 and 1950.

The first of the three volumes of A. C. Ward's *Illustrated History of English Literature*<sup>3</sup> covers the period from Chaucer to Shakespeare. The work is not designed to serve the needs of serious students of literature; it is likely that the 'general reader' for whom it is intended will read it with pleasure and some profit. There are a few errors of fact; for example, Arthur Brooke's *Romeus and Juliet* is attributed to Fulke Greville, Lord Brooke. A word of praise is due to Elizabeth Williams for her excellent choice of illustrations.

A welcome addition to Methuen's Home Study Books is Douglas Bush's *English Poetry*.<sup>4</sup> Limited to 60,000 words, Bush does not

<sup>2</sup> *The Voice of England: A History of English Literature*, by Charles Grosvenor Osgood. (2nd ed.) With a chapter in postscript on English Literature since 1910 by Thomas Riggs, Jr. New York: Harper. London: Hamish Hamilton. pp. xvi + 671. \$4.00. 32s.

<sup>3</sup> *Illustrated History of English Literature: Volume One, Chaucer to Shakespeare*, by A. C. Ward. Longmans. pp. xv + 244. 25s.

<sup>4</sup> *English Poetry: The Main Currents from Chaucer to the Present*, by Douglas Bush. Methuen, 1952. pp. x + 222. 7s. 6d.



attempt to give an exhaustive catalogue; he wisely concentrates on the undoubted giants of our poetry, and on such poets of lesser stature as might be expected to have some interest for modern readers. In lucid and orderly fashion he contrives to say, or suggest, a great deal not only about the poets individually but also about the intellectual climate of the ages in which they wrote. Into a dozen pages or so on Milton, for example, he has compressed all the essential facts and an abundance of illuminating criticism; and in the final chapter he sketches in brilliantly the background of thought and feeling against which the poets of the last two or three decades have written. Everywhere in this stimulating little book he preserves an admirable balance between the historical and the critical.

Gwyn Williams's *Introduction to Welsh Poetry*<sup>5</sup> opens with an interesting chapter on the status of the poet in Welsh society from the earliest times onwards. Julius Caesar speaks of the place of poetry in the education which the Druids imparted to the Gauls and Britons who sat at their feet, and in the present century rural poets still make themselves masters of the classical Welsh metres. Williams traces the various developments in Welsh poetry from the work of Aneirin in the late sixth century to the sixteenth, when the union of England and Wales and the policy of the Tudor monarchs, by imposing on the Welsh gentry an increasing dependence upon the English Court, brought about a gradual weakening of the ancient traditions. There are appendixes on the twenty-four classical measures established in the fourteenth century, and on the Welsh sources of Arthurian legend.

In his *Vorstudien zu einer Geschichte des Komischen Epos*,<sup>6</sup> Karl Ernst Schmidt presents a survey of comic epic and kindred types of verse from the *Batrachomyomachia* to the *Spooniad* of Edgar Lee Masters. An introductory section differentiates the comic elements of the various kinds of poem embraced by this survey—parody, burlesque, satire, travesty, caricature, and the like—and defines forms and styles. Further sections on the development in

<sup>5</sup> *An Introduction to Welsh Poetry: From the Beginnings to the Sixteenth Century*, by Gwyn Williams. Faber. pp. xiii + 271. 25s.

<sup>6</sup> *Vorstudien zu einer Geschichte des Komischen Epos*, von Karl Ernst Schmidt. Halle: Max Niemeyer. pp. vi + 204. D.M. 15.

Europe of the comic beast- or insect-fable and the mock-heroic are followed by chapters in which Schmidt lists and describes poems in these genres in French, English, German, and other European literatures, and wherever possible traces their ancestry. One important line of descent which he has not taken into account is that which leads back from poems like Gay's *Trivia* to the *Georgics* of Virgil. Of particular interest to English scholars are the chapters, amounting to about a third of the book, in which some sixty English poems, beginning with the *Nun's Priest's Tale*, are treated under appropriate headings, such as 'Satirical Mock-Heroic', 'Parodies of Spenser and Milton', and 'Epic of Social Life'. Under the influence of Dryden and Pope the eighteenth century is particularly rich in mock-heroics. Schmidt's volume is both interesting and useful for reference, but it would be easier to handle with an index.

The theory of tragedy developed by Herbert Weisinger in *Tragedy and the Paradox of the Fortunate Fall*<sup>7</sup> relates the particular kind of pleasure that tragedy gives us to a pattern of myth and ritual which lies at the heart of almost every religion of which records survive. All the ancient religions of the Near East and the Mediterranean 'utilized the cycle of birth, life, death and rebirth to conquer chaos and disorder'; the Hebrews contributed significantly to the pattern 'by giving man the possibility of defeating chaos and disorder once and for all by a single, supreme act of human will which could wipe them out at one stroke'. It is a core of belief in such a cycle, inbred in us through the ages, which conditions our response to tragedy. Weisinger illustrates this thesis profusely from the writings of anthropologists. In a final chapter he considers other theories of the nature of tragedy that have been propounded, from Aristotle to modern times. The essential greatness of tragedy, he concludes, lies in 'the sense of assurance, achieved through suffering, of rational order. Tragedy occurs when the accepted order of things is fundamentally questioned only to be the more triumphantly reaffirmed.' It cannot exist where there is no faith, or, conversely, where there is no doubt. The hero must be free to choose; 'in each case he chooses wrongly, yet in each case still, the result of the wrong choice is our own escape and our enlightenment, and this is the paradox and irony of tragedy'. The

<sup>7</sup> *Tragedy and the Paradox of the Fortunate Fall*, by Herbert Weisinger. Routledge & Kegan Paul. pp. 300. 21s.

book would be more interesting if the anthropological background had been presented more succinctly, and the material of this chapter more fully developed and illustrated.

*Some Principles of Fiction*,<sup>8</sup> by Robert Liddell, is a complement to the author's earlier *Treatise on the Novel*. Liddell discusses the chief difficulties that attend the writing of fiction, and the manner in which successful novelists have tackled these difficulties, in the hope of providing practical guidance for would-be novelists of today. The choice of a subject, the conduct of the narrative, the use and abuse of dialogue: these are some of the problems that are aired; and there is a critical glossary of 'Terms and Topics' which offers much sensible advice. But it would be a pity if aspiring novelists in search of subject-matter accepted Liddell's view that nowadays 'we only require sadness, scepticism and a feeling of insecurity'.

J. H. W. Atkins's *Literary Criticism in Antiquity*,<sup>9</sup> published by the C.U.P. in 1934, is now reissued by Methuen, the publisher of Atkins's later works on English literary criticism. The first volume is a careful study of every phase of Greek literary criticism, from Pindar's passing comments on the poetic art and Aristophanes's spirited handling of his contemporaries to the well-developed literary theory of Plato and Aristotle, which inevitably bulks large, and the 'new poetics' of the pedantic and sophisticated Alexandrian scholars. The second volume emphasizes the interest and value of the work done by such considerable critics as Horace, Dionysius of Halicarnassus, 'Longinus', and Quintilian; but all the subsidiary currents of Graeco-Roman criticism are also passed under review. The reappearance of these two useful and scholarly volumes will be welcomed.

The next three works to be considered belong to a more abstract realm of criticism. In *Poetic Process*<sup>10</sup> George Whalley concerns himself primarily with poetry in an attempt to answer the question,

<sup>8</sup> *Some Principles of Fiction*, by Robert Liddell. Cape. pp. 162. 12s. 6d.

<sup>9</sup> *Literary Criticism in Antiquity*, by J. W. H. Atkins. Methuen, 1952. Vol. i, *Greek*, pp. xi+199. 18s. Vol. ii, *Graeco-Roman*, pp. xi+363. 25s.

<sup>10</sup> *Poetic Process*, by George Whalley. Routledge & Kegan Paul. pp. xxxix+256. 21s.

'What is Art?' He examines many theories and observations on the nature of art, those of Yeats and Joyce in some detail; then he turns his attention to the role of the imagination in the poetic process. With well-chosen illustrations he discusses the contribution made to the total effect of a poem by such constituents as metaphor, symbol, myth, music, and rhythm. He grapples too with the relationship between art and reality. 'The process which ends in a work of art', he says, 'is at once an act of discovery and self-discovery; it is an act of self-realization which at the same time makes the world more real.' Naturally Whalley cannot provide clear-cut answers to many of the questions he poses, but he has something illuminating, or provocative, to say in every chapter. Especially valuable are his analyses of Coleridge's and Kant's writings upon the imagination, and of the nature and function of metaphor.

Stephen Spender's *The Creative Element*<sup>11</sup> is a kind of corrective sequel to *The Destructive Element*, which appeared nearly twenty years ago; it deals with some of the same writers as the earlier work, and likewise has for its central theme the relationship of the writer to the society in which he lives. Spender traces the developments—moral, political, and literary—which have led to the outlook of those writers who in our day are setting increasingly great store by traditional values. The withdrawal of faith already reflected in Matthew Arnold's *Dover Beach* caused many writers to construct individual visionary worlds of poetry as 'a substitute for defective spiritual institutions'; Spender shows us the nature of some of these worlds in a series of perceptive studies of Rimbaud, Rilke, Yeats, E. M. Forster, and D. H. Lawrence. As the moral and social structure of the world around them deteriorated still further, some writers felt themselves driven to evolve an 'anti-vision of despair'; this phase is well illustrated in Eliot's *Waste Land* and Orwell's *1984*. A new generation, however, represented in the mature writings of Eliot, Auden, Evelyn Waugh, and Graham Greene, is having some success in communicating to our age a more positive faith to live by, one based predominantly on orthodox religion. Whatever reservations may be felt about some of Spender's

<sup>11</sup> *The Creative Element: A Study of Vision, Despair and Orthodoxy among some Modern Writers*, by Stephen Spender. Hamish Hamilton. pp. 199. 15s.

analyses, whether of the ills of the modern world or of individual writers' responses to these ills, his discussions are always stimulating, and his judgements often profound.

Like Spender, Harold H. Watts, the author of *Hound and Quarry*,<sup>12</sup> sees in much modern literature an attempt on the part of the writers to compensate themselves for the loss of traditional beliefs. In an age of science, he says, many writers have found themselves unable to subscribe to the tenets of orthodox Christianity, or even to accept the possibility that there may be a divine order or permanent values in a world that is racked by cleavage and tension. Robbed of the faith which enabled great writers in the past to reconcile the discordant elements of the world in which they lived, they have been forced to 'interiorize' traditional religious attitudes, to build up private worlds in time in which to nourish the emotions which would once have centred upon notions of God and eternity. This is 'a day of surrogates, of enforced substitutes for that which has been painfully discarded'. Aesthetically, in Watts's opinion, this discarding of a fixed scale of values has led to a 'dissipation of forces, forces that have no other centre than the mind of each creator'. Watts examines an impressive range of writers in the light of this thesis, including Wallace Stevens, Jules Romains, Maxwell Anderson, Robinson Jeffers, Thomas Mann, Yeats, and T. S. Eliot. He is especially penetrating in his studies of Wallace Stevens and Thomas Mann.

From L. J. Potts comes a new translation of Aristotle's *Poetics*.<sup>13</sup> Potts's aim is to provide 'the nearest approach to a plain text of the *Poetics* that I could achieve in our different language', and he has produced a good, workmanlike version which avoids the customary misleading expansion of controversial words and phrases; these he elucidates or discusses in his notes. In his Introduction Potts briefly traces the influence of the *Poetics* upon English writers, and develops the view that 'by poetry Aristotle meant *fiction*: the embodiment of a philosophy of life in stories or situations such as

<sup>12</sup> *Hound and Quarry*, by Harold H. Watts. Routledge & Kegan Paul. pp. viii + 304. 21s.

<sup>13</sup> *Aristotle On the Art of Fiction: An English Translation of Aristotle's 'Poetics', with an Introductory Essay and Explanatory Notes*, by L. J. Potts. C.U.P. pp. vi + 94. 6s.

we meet in the real world except that they are more consistent, being free from both the inert superficialities that signify nothing, and the occasional contradictory happenings that appear for the moment to invalidate general truths'.

In a series of wireless talks<sup>14</sup> Gilbert Murray sets out 'to trace the special development of that "Christian" or "Hellenic" civilization to which we peoples of Europe and the English-speaking world historically belong', and to suggest how it may still 'set to the whole world an example of what is meant by civilization'. To this end he describes some of the modes of life and thought of the ancient world, and offers some reflections on their applicability to modern life.

As Geoffrey Crump declares, in *Speaking Poetry*,<sup>15</sup> 'nearly all poetry gains by being spoken, if this is done as it should be'. But a poem cannot be spoken as it should be unless it is fully understood by the speaker. What Crump offers as a guide to the understanding and the effective speaking of poetry breaks little new ground. Apart from some meditations on the nature of poetry and a moderately helpful chapter on the use of the voice, it consists largely of a potted history of English poetry, and descriptions of verse-forms, figures of speech, and other technicalities. It is difficult to see for what audience such a book is designed.

An article received from M. G. Bhate, *The Impulse to Write* (Poona Univ. Journal, vol. i, no. 1), considers some of the reasons which prompt men to write, and the nature of the serious modern writer's audience.

*The English Critic*,<sup>16</sup> James R. Sutherland's scholarly and witty inaugural lecture as Lord Northcliffe Professor at University College, London, may fitly serve to introduce the next group of works to be described. Deploring the tendency of many recent writers, particularly American, to make literary criticism 'an end in itself, self-sufficient and self-important', Sutherland essays to formulate

<sup>14</sup> *Hellenism and the Modern World: Six Talks on the Radio-diffusion Française and the B.B.C.*, by Gilbert Murray. Allen & Unwin. pp. 60. 5s.

<sup>15</sup> *Speaking Poetry*, by Geoffrey Crump. Methuen. pp. viii + 231. 12s. 6d.

<sup>16</sup> *The English Critic*, by James R. Sutherland. H. K. Lewis (for University College), 1952. pp. 19. 4s.

what he conceives to be 'the especially English tradition in criticism'. He discusses the claims of several critics to be regarded as representative of this tradition, and concludes that it may be seen at its best in the writings of Dryden, Johnson, Hazlitt, and Saintsbury. English criticism at its most characteristic, he suggests, is urbane, cheerful, and unpedantic; well-informed rather than learned; open-minded rather than authoritarian; in short, the considered and disciplined response of an intelligent and catholic reader. The critic 'has aimed at communicating the enjoyment which he has received from literature. . . . He has been interested in the man who wrote as well as in the writing, and in literature as it deals with life and reflects human personality.'

G. S. Fraser's *The Modern Writer and His World*<sup>17</sup> is based on lectures which he delivered to Japanese students of English literature in 1950. It gives what is in the main an admirably clear account of the principal developments in English fiction, drama, poetry, and criticism in the past half-century. However, Fraser's desire to be systematic, at all costs almost, to provide what the dust-jacket describes as 'a plain man's guidebook to this complicated territory', leads him at times to do less than justice to writers who do not conform to the basic patterns that he discerns in the period; to D. H. Lawrence, for instance, whose novels he slights and whose poems he ignores. On the other hand, he writes well about the background of ideas and doubts that lies behind our recent literature, and about the literary influences, whether from the past or from abroad, that have operated upon the writing of various groups or individuals. He provides too some helpful analyses: of the poetic techniques of Pound and Auden and Empson, for example, of the worlds created in the novels of Huxley and Waugh and Firbank, of *The Family Reunion*, of the structure and characterization of *Ulysses*.

Several writers have published collections of reviews and essays. One such collection is Walter de la Mare's *Private View*,<sup>18</sup> a series of reviews which have appeared, chiefly in the *T.L.S.*, during the

<sup>17</sup> *The Modern Writer and His World*, by G. S. Fraser. Derek Verschoyle. pp. 351. 16s.

<sup>18</sup> *Private View*, by Walter de la Mare. With an Introduction by Lord David Cecil. Faber. pp. xvi + 256. 18s.

last forty years. De la Mare possesses most of the attributes which Sutherland commends in the essentially English critic. He writes pleasantly, sympathetically, and unpedantically about a great variety of authors, from Chekhov to Beatrix Potter, from Campion to E. J. Trelawny, from Donne to Ouida. Above all, as Lord David Cecil observes in his Introduction, he never forgets 'that the first essential purpose of literature is to delight us'.

*Humanities*,<sup>19</sup> by the late Sir Desmond MacCarthy, brings together essays, short stories, and reviews contributed to various journals in the course of a quarter of a century. Jonson, Ibsen, James Joyce, and Noel Coward are among the dramatists whose plays are reviewed. Of the literary reviews, those of books on or by De Quincey, Leigh Hunt, Poe, and Katherine Mansfield perhaps illustrate most clearly MacCarthy's gifts as a critic: his lucidity, his imaginative sympathy, and his concern with the truth to life and the moral value of what he reads. He has too the ability to convey in a few words the whole spirit of a book or play, as when he writes of seeing *Volpone* acted: 'I was dazzled and delighted, but the marrow of my humanity was scorched within me.'

Apart from an essay on Koestler, V. S. Pritchett's *Books in General*<sup>20</sup> consists of reviews which have appeared in the *New Statesman*. Pritchett is a versatile reviewer who writes as well about a wide range of continental authors as about familiar English figures. He has the ability to bring a past era or a foreign setting to life, and this makes him particularly interesting on such writers as Smollett or Carlyle or Maupassant or Manzoni.

In a mixed bag of essays and reviews<sup>21</sup> the American short-story writer Katherine Anne Porter writes with some penetration on Ezra Pound, and on Thomas Hardy, whom she defends against some strictures of T. S. Eliot. She has sensible comments to make, too, on Willa Cather and other modern novelists.

<sup>19</sup> *Humanities*, by Desmond MacCarthy. Preface by Lord David Cecil. MacGibbon & Kee. pp. xii+210. 15s.

<sup>20</sup> *Books in General*, by V. S. Pritchett. Chatto & Windus. pp. viii+258. 12s. 6d.

<sup>21</sup> *The Days Before*, by Katherine Anne Porter. Secker & Warburg. pp. x+273. 18s.



In *The Vagrant Mood*<sup>22</sup> Somerset Maugham gives personal reminiscences of Augustus Hare, and of Henry James and other novelists of recent times. His volume also contains essays on the Spanish painter Zurbaran, on detective fiction, and on the aesthetic theory of Kant; and there is a careful and detailed study of Burke's prose style.

*England, Your England*<sup>23</sup> is a collection of essays by George Orwell, culled from magazines and from books which are out of print. In 'Why I Write' Orwell speaks of the various motives that impelled him to become a writer, and of his constant endeavour 'to make political writing into an art'. 'Writers and Leviathan' discusses the position of the writer in an age of state control and the vitiation of literary criticism by the practice of judging books from political and religious standpoints. 'Inside the Whale' is a perceptive critique of Henry Miller's novels, with an excursus on poetry between the wars. No less interesting are several essays of an autobiographical or political nature.

In *Literary Masterpieces of the Western World*<sup>24</sup> are printed thirteen lectures delivered during an adult education course at the Johns Hopkins University and revised for publication. The editor points out that they were designed 'primarily for the general reader', but hopes that they will be of interest also to university students. Of particular relevance to this chapter are Don Cameron Allen's lecture on *Hamlet*, and those of Kemp Malone on *Beowulf*, Chaucer, and Fielding's *Tom Jones*.

The 1952 Benjamin Franklin Lectures of the University of Pennsylvania are published in *The Cultural Migration*.<sup>25</sup> The purpose of the lectures was to determine how far American scholarship has

<sup>22</sup> *The Vagrant Mood: Six Essays*, by W. Somerset Maugham. Heinemann, 1952. pp. vi + 241. 12s. 6d.

<sup>23</sup> *England, Your England and Other Essays*, by George Orwell. Secker & Warburg. pp. 244. 12s. 6d.

<sup>24</sup> *Literary Masterpieces of the Western World*, ed. by Francis H. Horn. Baltimore: The Johns Hopkins Press. London: O.U.P. pp. xx + 255. \$3.50. 28s.

<sup>25</sup> *The Cultural Migration: The European Scholar in America*, by Franz L. Neumann, Henri Peyre, Erwin Panofsky, Wolfgang Köhler, and Paul Tillich. (The Benjamin Franklin Lectures, Fifth Series.) Introduction by W. Rex Crawford. Philadelphia: Univ. of Pennsylvania Press. London: O.U.P. pp. viii + 156. \$3.00. 24s.

been affected by the influx of exiled scholars from European universities, and how these scholars have themselves been affected by their transplantation. Five such 'exiles' were invited to give their views on the effects of this 'cultural migration' in their fields of study. Franz Neumann spoke on the social and political sciences, Henri Peyre on literary studies, Erwin Panofsky on the history of art, Wolfgang Köhler on psychology, and Paul Tillich on theology. The longest and most interesting lecture is that of Henri Peyre, who recalls comparable intellectual migrations of the past, and their results. Turning to the contemporary position in American literature, he takes the critics and scholars to task for not doing their duty to writers and the public.

The next four books find a place in this chapter for what they tell us of novelists at work upon the actual writing of their books, or the gathering of material for them. *A Writer's Diary*<sup>26</sup> consists of extracts from the diaries which Virginia Woolf kept for the last twenty-seven years of her life. The extracts were chosen by Leonard Woolf largely, but not entirely, for the light they throw upon her 'intentions, objects, and methods as a writer'. They record her own opinions, and her discussions with others, on many writers of the past and present, her reflections upon her 'queer, difficult nervous system', and all the processes of search and discovery that went into the making of her novels. 'It took me a year's groping,' she writes, 'to discover what I call my tunnelling process, by which I tell the past by instalments, as I have need of it.' And again, 'Once the mind gets hot it can't stop: I walk making up phrases; sit, contriving scenes; am in short in the thick of the greatest rapture known to me.' The book provides an absorbing account, from within, of Virginia Woolf's concentration and energy and integrity, and her doubts and hesitations, as a writer.

Of comparable interest is the collection of letters from P. G. Wodehouse to his friend W. Townend characteristically entitled *Performing Flea*.<sup>27</sup> These letters show Wodehouse to have the same

<sup>26</sup> *A Writer's Diary: Being Extracts from the Diary of Virginia Woolf*, ed. by Leonard Woolf. The Hogarth Press. pp. x+372. 18s.

<sup>27</sup> *Performing Flea: A Self-Portrait in Letters*, by P. G. Wodehouse. With an Introduction and Additional Notes by W. Townend. Herbert Jenkins. pp. 224. 12s. 6d.

intentness of purpose as Virginia Woolf, though the personalities of the two writers could scarcely be more dissimilar. He describes the meticulously careful planning and patient rewriting that are necessary before he can feel that he is giving of his best. And he offers much expert advice to Townend, who is himself a novelist, and makes some pithy comments on contemporary writers.

*The Hill of Devi*,<sup>28</sup> by E. M. Forster, is also a series of letters, with connecting narrative, in which Forster recounts his experiences in Dewas State Senior, where he spent some months in 1921 as secretary to the Maharajah, Sir Tukoji Rao III. The book is at the same time a tribute to the charming and more than usually interesting character of the Maharajah and a beautifully observed picture of the humours and grotesqueries of a small, mismanaged Indian state. It gains added interest as a complement to the picture of a bygone India so subtly presented in *A Passage to India*.

Erskine Caldwell's *Call it Experience*<sup>29</sup> is the story of an interesting and varied life, and of the manner in which Caldwell has been able to turn his experiences to good account in his career as a novelist and journalist.

Among the year's anthologies the most delightful, and the most substantial, is *The Oxford Book of English Talk*,<sup>30</sup> edited by James Sutherland. Ranging in time from the fifteenth-century *Book of Margery Kempe* to recent B.B.C. talks, this generous and diverse selection is drawn from diaries and memoirs, from manuals of instruction in conversation, from novels and plays, from wireless broadcasts, and, richest perhaps of all the sources, from records of famous or notorious trials. Much of the talk has, of course, been in some sense edited in being committed to paper, and much of it is 'literary'; but Sutherland has been careful to include only passages which have an authentic ring, which, even when they are fabrications of the novelist or dramatist, appear to reproduce the genuine tones of the periods they represent. Apart from the diversion that this anthology provides, it has some value as 'the first book to

<sup>28</sup> *The Hill of Devi: being Letters from Dewas State Senior*, by E. M. Forster. Arnold. pp. 176. 15s.

<sup>29</sup> *Call it Experience*, by Erskine Caldwell. Hutchinson, 1952. pp. 160. 12s. 6d.

<sup>30</sup> *The Oxford Book of English Talk*, ed. by James Sutherland. O.U.P. pp. xx + 453. 18s.

record at length how Englishmen and Englishwomen actually spoke from late medieval times down to the present day'.

Margaret J. O'Donnell's *Anthology of Contemporary Verse*<sup>31</sup> is designed for young readers; its contents are grouped chronologically under such headings as 'Realists of the 1930's', 'New Romantic Movement', 'Rebirth of Simple Lyricism'. This arrangement, and the headings used, are actually misleading; for instance, the still living 'Georgian' poets are treated as though their poetic methods were a development of the last decade or so, and the 'Poets of the thirties' as though they had written nothing since the thirties. However, the poems are chosen with imagination and taste, and it is not only the young who will get pleasure from this little volume.

*The English Association Book of Verse*<sup>32</sup> is almost as much a book of quotations as an anthology of the familiar type. Nearly a half of the 500 items are short extracts, often from already short poems like sonnets, and many are single lines or couplets. Not all of these are happily chosen, and other excerpts would be more effective in the settings which their authors gave them than in that of the passages with which they are here grouped under subject-headings. However, the editors have cast their net wide, and their method of selection has enabled them to include some fine poetry which does not find its way into all the anthologies as a matter of course.

Henry Davidoff's *World Treasury of Proverbs*<sup>33</sup> might appropriately be mentioned here. It is a collection of some 15,000 proverbs, drawn from twenty-five languages, and arranged under subject-headings. Their nationality, and their authorship when they have a literary provenance, are indicated; not always a safe procedure, since many proverbs are international—a label which is not used in this volume—and many which appear to have literary origins no doubt have their roots in folk-lore. Whence, for instance,

<sup>31</sup> *An Anthology of Contemporary Verse*, selected by Margaret J. O'Donnell. Blackie. pp. xiv + 186. 7s. 6d.

<sup>32</sup> *The English Association Book of Verse: An Anthology of English Poetry of the British Isles from Chaucer to the Present Day*, selected and arranged by Peter Leyland in collaboration with M. Alderton Pink. Allen & Unwin. pp. 268. 10s. 6d.

<sup>33</sup> *A World Treasury of Proverbs from Twenty-five Languages*, collected by Henry Davidoff. Cassell. pp. 492. 21s.

did Shakespeare derive his variations on the theme of 'Fire is put out by fire', which is here called a French proverb? Davidoff's difficulty in deciding just what makes a proverb is reflected in many entries: for example, 'A diplomat is a man who remembers a woman's birthday and forgets her age' (? epigram); Browning's 'God's in his Heaven—All's right with the world!' (? quotation); 'America first' (? slogan). A more serious deficiency is the lack of a subject-index. The volume will, however, have value for reference, and it provides agreeable browsing.

In the current volume of the *Proceedings of the British Academy*<sup>34</sup> four lectures on English writers are relevant to the present survey. E. F. Jacob, in the Raleigh Lecture on History, presents a biographical and critical study of *Reginald Pecock, Bishop of Chichester*. For the first of the newly instituted Reckitt Archaeological Lectures Stuart Piggott takes as his subject *William Camden and the 'Britannia'*. Piggott assesses Camden's place in early English antiquarian scholarship, discusses the scope and purposes of the *Britannia*, and criticizes the work of its later revisers. In the Warton Lecture on English Poetry, C. Day Lewis gives a sensitive appraisal of *The Lyrical Poetry of Thomas Hardy*, and defends it against the adverse criticism of T. S. Eliot.

George Rylands's topic for the Shakespeare Lecture is *Shakespeare's Poetic Energy*. There must have been times, says Rylands, when Shakespeare felt the conflict 'between artistic ends and professional means, between poetic intention and theatrical necessity, between self-expression and dramatic speech'. As he matured he learnt to reconcile these differences, and in the later plays 'we have to feel the poetry from two points of view: that of the poet who must please himself, that of the player who must please the public'. Rylands suggests that, in order fully to appreciate Shakespeare's poetry, 'we must train our ears as playgoers and our voices as players in the poetry of Spenser, Milton, Wordsworth, Keats, Tennyson, Hardy, uniting ourselves with the celestial consort of word-musicians'.

In *Essays by Divers Hands*<sup>35</sup> appear some of the lectures delivered

<sup>34</sup> *Proceedings of the British Academy*, vol. xxxvii, 1951. O.U.P. pp. xii + 372. 50s.

<sup>35</sup> *Essays by Divers Hands: Being the Transactions of the Royal Society*

to the R.S.L. in 1948, 1949, and 1950. In *Jam Rude Donatus* Sir Frederic Kenyon challenges the methods of recent poets who 'have appeared to cultivate obscurity for obscurity's sake'. Alan Rook develops a similar theme in *Poetry or Chaos*, and looks forward to a new social order in which a more finely integrated poetry may come into being. Laurence Housman brings out the difference between the writing of poetry and the writing of news by translating some fine passages of narrative poetry into newspaper language. J. T. Sheppard presents a study of the *Medea* and of the tradition of Greek poetry to which it belongs. E. M. W. Tillyard examines Milton's debt to the Classics both for the style and for the content of his poetry, and shows that he 'always ended by turning his borrowings into something quite contemporary as well as quite his own'. Miss C. V. Wedgwood discusses *Some Contemporary Accounts of the Great Civil War*, comparing Clarendon's methods of portraiture with those of some less well-known writers of the period. In *Rossetti's Conception of the 'Poetic' in Poetry and Painting* Oswald Doughty shows Rossetti as a man haunted by medievalism and Platonism, and suggests that his fluctuating reputation may be related to fluctuations in the influence of Plato in England. William Kean Seymour discusses the poetry of Charles Lamb. Ernest Raymond's subject is *The Brontë Legend, its Cause and Treatment*; he analyses some gross distortions of fact for which Mrs. Gaskell, and to some extent Charlotte Brontë herself, were responsible. Adrian Head speaks on *The Poetry of Geoffrey Fyson*, a 'peculiarly English' poet who deserves wider recognition than he has so far received.

Since most of the contributions to the current issue of *Essays and Studies*<sup>36</sup> are noticed elsewhere, it is perhaps sufficient to indicate its scope and variety by a catalogue of its contents. J. R. R. Tolkien's *The Homecoming of Beorhtnoth Beorhthelm's Son* is a poem inspired by some passages in *The Battle of Maldon*; some notes on the spirit of the Anglo-Saxon poem are appended. Edward M. Wilson writes on *Family Honour in the Plays of Shakespeare's Predecessors and Contemporaries*; Herbert G. Wright on *Some*

*of Literature of the United Kingdom*. N.S., vol. xxvi. Ed. by Joseph Bard. O.U.P. pp. x + 159. 12s. 6d.

<sup>36</sup> *Essays and Studies* (N.S., vol. vi), collected for the English Association by Geoffrey Bullough. Murray. pp. vi + 114. 10s. 6d.

*Sixteenth and Seventeenth Century Writers on the Plague*; Vivian de S. Pinto on *John Wilmot, Earl of Rochester, and the Right Veine of Satire*; Rachel Trickett on *The Augustan Pantheon: Mythology and Personification in Eighteenth Century Poetry*; George Whalley on *The Integrity of 'Biographia Literaria'*; Gwyn Jones on *Language, Style, and the Anglo-Welsh*.

A journal received from the English Department of the University of Istanbul<sup>37</sup> contains studies which have not been noticed in other chapters. C. E. Bazell contributes articles entitled *The Correspondence Fallacy in Structural Linguistics* and *Morphological Must-nots*, the latter an attack upon G. Must's theories about the form of the Gothic genitive plural ending. By analysing poems in *Tottel's Miscellany* and *England's Helicon* Adair Mill brings out some differences in the spirit and techniques of early and late sixteenth-century lyrical poetry. Sencer Tonguç provides *A Short Note on the English Religious Lyrics from the XIII up to the XV Centuries*, emphasizing the originality, and the sincere and often passionate character, of many of these lyrics. Berna Moran writes on Donne's attitude to the interrelationship of Body and Soul. Also included is the first section of Mina Urgan's study of *The Decline of Wordsworth's Genius and the Growth of his Conservatism*; and for readers of Turkish there is an article on Pope by Vahit Turhan.

Some books which were not available while this chapter was being prepared will be noticed in *Y.W.* next year.

<sup>37</sup> *İngiliz Filolojisi Dergisi, III*. Studies by Members of the English Dept., Univ. of Istanbul, 1952. pp. 146. Price not known.

## II

### ENGLISH LANGUAGE: GENERAL WORKS

By R. M. WILSON

DURING the year a work on the origin of language came from A. Jóhannesson;<sup>1</sup> general works on language from W. J. Entwistle,<sup>2</sup> J. B. Snell,<sup>3</sup> and M. Picard;<sup>4</sup> a collection of articles on philosophy and language was edited by A. G. N. Flew;<sup>5</sup> and a book on semantics came from P. Kecskemeti.<sup>6</sup> J. B. Carroll described the present state of linguistics in America,<sup>7</sup> while V. Pisani<sup>8</sup> gave some account of Indo-European studies. Articles on general linguistics included W. S. Allen, *Relationship in Comparative Linguistics* (Trans. Phil. Soc.), E. C. Cherry, M. Halle, and R. Jakobson, *Towards a Logical Description of Languages in their Phonetic Aspect* (Lang., Jan.-Mar.), Y. Bar-Hillel, *A Quasi-arithmetical Notation for Syntactic Description* (Lang., Jan.-Mar.), A. Martinet, *Concerning the Preservation of Useful Sound Features* (Word, Apr.), S. Öhman, *Theories of the 'Linguistic Field'* (Word, Aug.), R. Bloch, *Contrast* (Lang., Jan.-Mar.), R. B. Lees, *The Basis of Glottochronology* (Lang., Apr.-June), J. D. O'Connor and J. L. M. Trim, *Vowel, Consonant, and Syllable—A Phonological Definition* (Word, Aug.), O. Funke, *On the Synchronic Problems of Semantics* (Eng. Stud., Dec.), G. J. Metcalf, *Abraham Mylius on Historical Linguistics*

<sup>1</sup> *Gestural Origin of Language*, by A. Jóhannesson. Oxford: Blackwell. pp. 235. 28s.

<sup>2</sup> *Aspects of Language*, by W. J. Entwistle. Faber. pp. ix + 370. 50s.

<sup>3</sup> *Der Aufbau der Sprache*, by J. B. Snell. Hamburg: Classen Verlag. pp. 221. D.M. 14.50.

<sup>4</sup> *Wort und Wortgeräusch*, by M. Picard. Hamburg: Furche Verlag. pp. 38. D.M. 1.80.

<sup>5</sup> *Logic and Language, 2nd Series*, ed. A. G. N. Flew. Oxford: Blackwell. pp. vii + 242. 21s.

<sup>6</sup> *Meaning, Communication, and Value*, by P. Kecskemeti. Univ. of Chicago Press and C.U.P. pp. viii + 349. 64s.

<sup>7</sup> *The Study of Language*, by J. B. Carroll. Harvard Univ. Press and O.U.P. pp. xi + 289. 38s.

<sup>8</sup> *Allgemeine und Vergleichende Sprachwissenschaft — Indo-Germanistik*, by V. Pisani. Bern: A. G. Francke. pp. 199. Sw.Fr. 19.50.



(P.M.L.A., June), W. K. Matthews, *Marr's Analytical Alphabet* (Arch. Ling.), L. G. Jones, *The Vowels of English and Russian: An Acoustic Comparison* (Slavic Word, Dec.), and J. J. Lynch, *The Tonality of Lyric Poetry: An Experiment in Method* (Word, Dec.). Articles on the earlier period of the language included J. Puhvel, *Indo-European Negative Composition* (Lang., Jan.-Mar.), N. E. Collinge, *Laryngeals in Indo-European Ablaut and Problems of the Zero Grade* (Arch. Ling.), E. P. Hamp, *Indo-European Nouns with Laryngeal Suffix* (Word, Aug.), A. Martinet, *Non-Apophonic o-Vocalism in Indo-European* (Word, Dec.), W. P. Lehmann, *The Conservatism of Germanic Phonology* (J.E.G.P., Apr.), T. A. Rompelman, *Form und Funktion des Präteritums im Germanischen* (Neophilologus), and G. Must, *The Genitive Singular of o-Stems in Germanic* (Lang., July-Sept.).

Two further instalments of the *Middle English Dictionary* emphasize the debt which all students will owe to this work.<sup>9</sup> It combines a full documentation with a wide survey of texts, the date of composition being carefully distinguished from that of the manuscript used. Particularly useful is the individual documentation of idioms, proverbs, &c., while the care with which the separate senses of the word are distinguished is well exemplified in the long article on *estat*. Other notable articles are those on *er*, *even*, *ever*. Perhaps inevitably some inconsistencies appear; it is difficult to see why *ensaumple* and *exaumple* should be listed separately, and one would expect *erenden* (vb.) to follow *erende* (sb.). Also some important sources apparently appeared too late for use, e.g. Sandahl's work on sea-terms. But these are minor points as compared with the many solid virtues of the work.

Karl Brunner's *Abriss der Mittenglischen Grammatik*<sup>10</sup> appeared in a third revised edition. This is indeed an excellent short introduction to the Middle English language. The text was carefully revised for this edition and corrections were made to bring the work up to date with the latest research in Middle English. It contains a brief introduction, a chapter on the Sounds, and one on the Forms.

<sup>9</sup> *Middle English Dictionary. Parts E.2 and 3*, by H. Kurath and S. M. Kuhn. Univ. of Michigan Press and O.U.P. pp. 121-372. 21s. each part.

<sup>10</sup> *Abriss der Mittenglischen Grammatik*, by Karl Brunner. Niemeyer, Tübingen. Sammlung kurzen Grammatiken Germanischer Dialekte. C. Abrisse nr. 6. pp. 114. D.M. 4.40.

It is necessarily concise, but, like all Brunner's work, it is to the point and accurate.

In her *Studies in the Vocabulary of the Peterborough Chronicle 1070-1154* (*E. and G. Stud.*) C. Clark divides it into three parts, ending with the annals for 1121, 1131, and 1154 respectively. The vocabulary in I is distinctively West Saxon; it contains the last record of many words formerly current, but has few native terms otherwise unrecorded. The language of II and III is more complex; it contains a surprisingly high proportion of words usually listed as typically West Saxon, and few which can be classed as Anglian. Native terms otherwise unrecorded are more frequent than in I, and III shows a higher proportion of pure French loans than either I or II, while in both II and III Norse loans increase in number. In fact I contrasts with II and III in almost every aspect of vocabulary, the only thing to which both bear witness being the continuing influence of the West Saxon literary tradition. (See also Chapter V.) F. Blenner-Hassett, *Middle English 'Muggles, Muglinges'* (*P.M.L.A.*, Sept.), connects these words, occurring in *Lazamon* in the sense 'fish-tails, tailed men', with *L. mugil* 'fish'. M. Salu, *Some Obscure Words in 'Ancrene Wisse'* (*MS. C.C.C.C. 402*) (*E. and G. Stud.*), deals with *criblin*, *taueles*, and *riuun/riuunges*, while J. Russell-Smith suggests that '*Keis*' in '*Sawles Warde*' (*Med. Æv.*) is to be connected with the *keys* of the Welsh legal documents. The equivalence in Wales of *keys* and *satellites* supports this view, and it seems likely that in *Sawles Warde* it is probably still close to the original sense: 'one who comes in pursuit or to search'. In *Middle English 'Gawne': A Correction, with some Notes* (*Med. Æv.*) C. T. Onions discusses some occurrences of *gain* in Middle English concerning which editors have differed, or to the interpretation of which something may still be added, while M. Gelling, *The Gumstool* (*M.L.R.*, Apr.), finds thirteenth-century examples of the word which was known to *O.E.D.* only from the seventeenth century, and in addition notes the occurrence of *schelvyngstole*, another word for 'cucking stool', from the thirteenth century onwards. Sister Mary Vincent, '*Pearl*', 382: *mare rez mysse?* (*M.L.N.*, Dec.), objects to the suggested translation 'botcher's blunder' (*Y.W.* xxxii. 29) because of its irreverence, and would read *mare rez*, taking *rez* as OE. *rās*, and translating, 'I am but dust and lack great power (i.e. of speech)'. In '*Sewetours call them Brustyls*' (*M.L.N.*, Feb.) H. A. Person illustrates from Wyclif and Trevisa the medieval use of a bristle as a

flexible needle for drawing the wax-end through the holes made by shoemakers with the curved awl, and B. Colgrave, '*Cloþe merys*' (*M.L.R.*, Jan.), suggests that this word is a mistake for *cloyemerys* 'mare lamers'. A. Rynell, *On the Origin of Middle English 'rinnen'* (*Studier i Modern Sprakvetenskap*), attempts to determine the extent to which ME. *rinnen*, *rennen*, may be taken to represent a direct continuation of OE. *rinnan*. There is no reason to question the Scandinavian origin of *rennen*, and the evidence suggests that *rinnen* is usually to be derived from ON. *rinna*, while in northern districts it may well be from ON. *renna*, with raising of *e* to *i* before the nasal.

A. J. Bliss continues his investigation of *Vowel-Quantity in Middle English Borrowings from Anglo-Norman* (*Arch. Ling.*). Here he deals with lengthening before tautosyllabic *s*, *z*, *r*; with the lengthening of *a* before *t*, and the limited lengthening of short vowels in open syllables. He then discusses the Anglo-Norman countertonic vowels in ME., dealing with the shift of stress, the smoothing of diphthongs, the absorption of glide vowels and of vowels in hiatus, and with the lengthenings of such vowels. This is a useful piece of work which throws a good deal of light on a little-known subject.

The first part of F. Th. Visser's careful and detailed study of the use of the verb in the works of More appeared in 1946, and he now deals with two verbs in simple juxtaposition.<sup>11</sup> The material is divided according to whether the last verb in the group is infinitive or a form in *-ing*, while further subdivisions arise from the form of the first verb. In general the description is synchronic, but historical data have been added in order to determine how far More's speech was traditional or had become obsolete, and similarly attention is drawn to constructions which are no longer to be found, or do not yet appear, in his works.

An account of what writers thought about the nature and destiny of the English language between 1475 and 1660 comes from R. F. Jones.<sup>12</sup> A discussion of the use of English as the language of popular

<sup>11</sup> *A Syntax of the English Language of St. Thomas More: The Verb, Part II*, by F. Th. Visser. Louvain: Librairie Universitaire. pp. xx + 449-751. No price given.

<sup>12</sup> *The Triumph of the English Language*, by R. F. Jones. Stanford Univ. Press and O.U.P. pp. xii + 340. 30s.

instruction shows that by the end of the sixteenth century the age itself was surprised by the number of books published in English. This leads on to a description of the different attitudes to English as a medium of literary expression, in which Jones deals more particularly with the additions made to the vocabulary. A chapter on 'The Misspelled Language' considers the question of spelling reform, while in 'The Eloquent Language' he collects passages from writers of the sixteenth and seventeenth centuries in praise of the language. By this time a new interest had been aroused in its history, as is shown by the development of the study of Old English. Chapters on 'The Ruled Language'—attempts to discover the 'rules' of language—and on 'The Useful Language', conclude a scholarly and informed, if sometimes rather diffuse, work.

In his investigation of Shakespeare's pronunciation H. Kökeritz<sup>13</sup> points out that the area of study is necessarily restricted, since such secondary characteristics as pitch and resonance, intonation and rhythm, can never be recaptured. He discusses briefly the linguistic situation in Shakespeare's England, the dialect rivalry, and the influence of the vowel shift, and goes on to describe the available sources for our knowledge. The evidence to be obtained from Shakespeare's own works is compared with the testimony of sixteenth- and seventeenth-century orthoepists, and with the evidence of occasional spellings, and interpreted in the light of our present knowledge of early modern English. It is shown that Shakespeare's dramatic use of dialect does not differ from similar efforts by contemporary dramatists, and there is only slight and uncertain evidence for any influence from the Warwick dialect. The second part of the book is taken up with a detailed examination of Shakespeare's homonymic puns, preceded by a survey of the fashion, and a consideration of their value as evidence, where it is perhaps not sufficiently emphasized that puns may not always be phonetically exact. Part III is concerned with phonology, and the vowels and diphthongs are dealt with in alphabetical order. The isolative development is first considered, then the combinative, followed by a discussion of individual words. The unstressed vowels are dealt with, and it is concluded that although Shakespeare clearly favoured the colloquial pronunciation of his day, with its often radically

<sup>13</sup> *Shakespeare's Pronunciation*, by H. Kökeritz. Yale Univ. Press and O.U.P. pp. xv + 516. \$7.50. 60s. (See also Chapter VII.)

reduced forms, he made it subservient to his prosodic needs. As regards the consonants, it is clear that from a modern point of view the Elizabethan pronunciation was slipshod, not to say vulgar. A chapter on stress is followed by phonetic transcripts of extracts from the sonnets and plays, a list of syncopated words, and an index to the rhymes. The general conclusion is that in its principal features Shakespeare's pronunciation strongly resembled modern English, though to a modern audience it would perhaps sound rather like a strange dialect, with more monophthongs and far purer long vowels than it was accustomed to.

Two books on the language of Jonson come from A. C. Partridge.<sup>14</sup> In the first he gives an historical account of the morphology of the plays, masques, and entertainments, dealing with phonology, orthography, and etymology only when they touch upon the accident, and similarly syncope, elision, and word-formation are mentioned only incidentally. The various parts of speech are considered in detail, but dialect forms are relegated to an appendix, while another contains a comparison between the accident of Jonson and that of Shakespeare. In general it would appear that although there is a considerable measure of agreement in the use of verbal forms between the two, yet Jonson is richer in colloquial and contracted forms, and he also made more extensive use of dialect. The second book contains a careful and detailed examination of some aspects of Jonson's syntax; the use of the periphrastic auxiliary *do* (*Y.W.* xxix. 33); some distinctive uses of nouns, pronouns, and the definite article. Historical material is included, and it is thus easy to see in Jonson the continuation of earlier constructions since lost. In addition R. Tarselius investigates the use of '*Would*' as an *Exhortative Auxiliary* (*Studier i Modern Sprakvetenskap*) in the prose of Francis Bacon.

An English version, published in 1687, of Cooper's *Grammatica Linguae Anglicanae* (1685) has been edited by B. Sundby.<sup>15</sup> His introduction discusses the relationship between the two works, their sources, and the extent to which Cooper was influenced by regional

<sup>14</sup> *The Accident of Ben Jonson's Plays Masques and Entertainments*, by A. C. Partridge. Cambridge: Bowes & Bowes. pp. xiv + 333. 21s. *Studies in the Syntax of Ben Jonson's Plays*, by A. C. Partridge. Cambridge: Bowes & Bowes. pp. x + 104. 8s. 6d.

<sup>15</sup> *Christopher Cooper's 'English Teacher' (1687)*, by B. Sundby. Lund: C. W. K. Gleerup. pp. cxvi + 120. Kr. 24.

dialect. A survey of his description of the sounds of English is preceded by sections on his terminology, and on his treatment of stress. Sundby concludes that 'the eulogies bestowed on Cooper by modern critics, in particular by those harping on his excellencies as a phonetician, are on the whole justified'. A reprint of *The English Teacher* is followed by a collation of it with the *Grammatica*, a list of misprints in the original edition, and a word index.

In *Johnson's 'Dictionary' and Lexicographical Tradition* (*Mod. Phil.*, Feb.) G. J. Kolb and J. H. Sledd conclude that the *Dictionary* was exactly what the age demanded, but that Johnson's ideas about the nature of language, and the history and structure of English, as well as his techniques in lexicography, do not seem new when viewed against the background of earlier work in Europe. Johnson's contribution to English lexicography was noteworthy, but as far as European lexicography was concerned he merely produced another good dictionary of a modern language. B. and D. G. Boyce, *Dr. Johnson's Definitions of 'Tory' and 'Whig'* (*N. and Q.*, Apr.), show that Johnson's interpretation of these two words was traditional, and fairer than that of most eighteenth-century lexicographers.

An important account of *Sir Walter Scott's Contribution to the English Vocabulary* (*P.M.L.A.*, Mar.) comes from P. Roberts, who finds that it amounts to some 150 words, ranging from those that have become common, e.g. *raid*, *undo*, to those such as *huissier* that never attained any currency. Thirty of the words have made their way into the common language, sixty-six have had considerable use in literary language, while the remainder have had little if any currency. Some twenty of them come from Scottish dialects, and a number of others from earlier English. About twenty words were taken from Shakespeare, at least eight from Spenser, and half-a-dozen from Chaucer, other writers contributing only an occasional word. A comparison with the vocabulary of the major romantic poets suggests that Scott's apparently unequalled effect on the romantic vocabulary is to be explained by the fact that his vocabulary was quite unlike that of the major romantic poets, and was at the same time very close to what the nineteenth century meant by romantic diction.

A group of dictionaries, published by the O.U.P., has been specially compiled for learners of English, whether native or foreign,

at three stages of progress.<sup>16</sup> The first is intended to help the student who has completed an elementary course in the language to read books written in everyday English. The second is for more advanced students; phonetic transcriptions are used to indicate pronunciation, and illustrative examples of usage included. As for the third, most users of English, whether native or foreign, will find that it meets all their requirements. In all three definitions are kept as simple as possible, and an effective use made of pictures to clarify the definitions.

A different kind of dictionary is P. C. Berg's collection of words recently introduced into the language.<sup>17</sup> It includes also initial words, new meanings developed by old words, and some technical and slang words that have developed a wider use. The pronunciation is indicated, and some etymologies given.

Here also should be mentioned a new edition of Roget's invaluable reference book.<sup>18</sup> The entire work has been carefully revised, but while the original plan of classification and categories is preserved, some obsolete words and phrases have been removed, and over 10,000 new ones added. The fact that almost half the book is taken up by a detailed and carefully revised index adds immensely to its value as a work of reference.

J. Hedberg's useful book on English phonetics<sup>19</sup> is intended more particularly for Swedish students. It contains detailed descriptions and diagrams of the sounds involved, and is particularly useful for its treatment of intonation, stress, and the weak forms of English.

The second edition of Pearsall Smith's excellent book on the English language<sup>20</sup> contains an epilogue by R. W. Chapman in which he describes the changes which have taken place since the first appearance of the book in 1912. Another popular account of

<sup>16</sup> *The Progressive English Dictionary*, by A. S. Hornby and E. C. Parnwell. O.U.P. pp. vi+313. 4s. *An English-Reader's Dictionary*, by A. S. Hornby and E. C. Parnwell. O.U.P. pp. viii+511. 6s. 9d. *The Advanced Learner's Dictionary of Current English*, by A. S. Hornby, E. V. Gatenby, and H. Wakefield. O.U.P. pp. xxvii+1527. 18s.

<sup>17</sup> *A Dictionary of New Words in English*, by P. C. Berg. Allen & Unwin. pp. 176. 12s. 6d.

<sup>18</sup> *Everyman's Thesaurus of English Words and Phrases*, revised from Peter Roget by D. C. Browning. Dent. pp. ix+572. 12s. 6d.

<sup>19</sup> *Engelsk Fonetik*, by J. Hedberg. Stockholm: Bonniers. pp. vi+151. Kr. 12.

<sup>20</sup> *The English Language*, by L. P. Smith, with an Epilogue by R. W. Chapman. Home University Library. O.U.P. pp. v+178. 6s.

English by M. Pei<sup>21</sup> is divided into three parts, the Past, the Present, and the Future. The first includes a brief history of the language, with chapters on vocabulary and on proper names. The second deals with the uses and abuses of language, the rise of technical vocabularies, etymology, abbreviations, and the differences between spoken and written English. The third part deals with spelling reform, the teaching of English, and the possibility of its development into a world language. Throughout the author pays special attention to American English, and British readers will find many of his examples new and useful. The book makes entertaining and instructive reading, but Pei has tried to include too much, with the result that some of the subjects are dealt with far too briefly, while his knowledge of British English is sometimes suspect.

From C. Laird comes a similar account of the history of the language,<sup>22</sup> with chapters on more general linguistic subjects. The author knows his subject, and his examples are well chosen and numerous. But the ordinary reader may well be put off by the somewhat forced humour of the author, especially in the chapter headings which more often obscure than enlighten.

The first part of A. P. Rossiter's book<sup>23</sup> contains six broadcast talks on linguistic subjects. Beginning with a strictly linguistic approach Rossiter goes on to show what is great literature, dealing on his way with such subjects as the origin and development of standard English, the standard of correctness, dialect—its advantages and disadvantages, jargon, &c. Chapters on 'The Spoken Word in Education' and 'English for Blockheads' deal with 'business English' and its cure, and lead on to Part II which contains four articles on practical criticism. This is an interestingly written book which is full of sound common sense.

Blancke's *General Principles of Language* has been revised by R. D. Abraham.<sup>24</sup> The first part, dealing with the general principles of language, in addition to elementary chapters on linguistics, contains a useful historical account of English, along with sections on the development of new meanings, artificial languages, pronuncia-

<sup>21</sup> *The Story of English*, by M. Pei. Allen & Unwin. pp. 381. 21s.

<sup>22</sup> *The Miracle of Language*, by C. Laird. Cleveland: The World Publishing Co. pp. xii + 308. \$4.00.

<sup>23</sup> *Our Living Language*, by A. P. Rossiter. Longmans. pp. 249. 10s. 6d.

<sup>24</sup> *General Principles of Language*, by W. W. Blancke, revised by R. D. Abraham. Boston: Heath. pp. xviii + 475. \$3.20.



tion, grammar, &c., and a final chapter deals with the reasons for studying a foreign language. The second part describes briefly the languages and peoples of Rome, France, Spain, Italy, and Germany, along with introductory lessons in these languages, and a comparison of them with each other and with English.

In an interesting account of the language of science, T. H. Savory<sup>25</sup> begins with general remarks on language and the characteristics of scientific language. He then deals with scientific words, which he divides into three classes—borrowed, imported, and invented, and goes on to a rapid description of the growth of the language of science. An attempt is made to define the nature of scientific prose, and its distinguishing characteristic is found to be the ease with which it can be accurately translated into other languages. Brief accounts of the vocabularies of the different sciences are given, while a somewhat idealized description of the scientist is followed by a plea for some knowledge of other languages. A useful and interesting book, but it is difficult to see why the author should consider hybrid formations to be so reprehensible.

P. F. Baum<sup>26</sup> attempts to explain as simply as possible the various aspects of prose rhythm in English. The many definitions of the word are examined, and the separate and combined influences of time and stress discussed. Baum then analyses, both in detail and in its larger movements, the various forms of rhythm in English prose, its prosodic or sound effects, its relation to the conventional grammar or syntax, and finally tries to indicate some of its aesthetic values.

After *Good English* (Y.W. xxxii. 34), *Better English*.<sup>27</sup> G. H. Vallins follows the same general plan as in his earlier book, but now 'leaves the world of accidence and syntax for that of idiom, figure, the logical expression of thought, the niceties of language'. Examples of bad writing are taken mainly from literary newspapers and magazines, and the mistakes commented on and corrected. The result is an amusing and instructive book, from which most writers of English could profit. In his presidential address to the

<sup>25</sup> *The Language of Science*, by T. H. Savory. André Deutsch. pp. 184. 10s. 6d.

<sup>26</sup> . . . *the other harmony of prose . . .*, by P. F. Baum. Duke Univ. Press and C.U.P. pp. 230. 26s.

<sup>27</sup> *Better English*, by G. H. Vallins. Pan Books. pp. 224. 2s.

English Association<sup>28</sup> Lord Justice Birkett makes a plea for the study of English, which includes interesting remarks on the history, colour, and sound of words.

J. Orr's *Words and Sounds in English and French*<sup>29</sup> is a collection of articles on various aspects of linguistics. Most of them deal with French subjects, but the following are concerned with English. *The Flea and the Fly* notes the homonymity of *flea* and *flee* which has encouraged English to drop the present stem of *flee* in favour of *fly*, and Orr attributes to present-day English a single verb with a loose collection of 'aspective' stems: *fly, fleeting, flit; fled, flew, flown; flight*. *Conversation Piece* is concerned with the various uses of *simply*. *On Some Sound Values in English* deals with the question of sound symbolism, and especially vowel antiphony, concluding that there is a feeling of satisfaction in the utterance of the 'front-back' vowel sequence, due perhaps to the release of muscular tension and the contrast in resonance. The difference in tension and sonority has also a symbolic value due to some process of psychological transference. In *To Prune and To Preen* Orr shows that some of the forms of the ancestors of the two words were in close homogenic contact, so that there is little wonder that the two verbs became entangled in Anglo-French, and were still confused in English as late as the second half of the nineteenth century. *English and French—A Comparison* is an attempt to characterize the two languages, while *Phoneme and Morpheme* uses English final -s to illustrate what is meant by phonemes and their neutralization. In *Problèmes de Flexions Verbales en Français et en Anglais* Orr discusses the question of why French and English have preserved in the present tense certain remnants of the older flexion, whereas the other forms have fallen together. *On Homonymics* takes its examples from French, but includes a good deal of general interest. In addition articles on *The Impact of French upon English; Faire and To Fare*; and *The Devil a Bit* have already been noticed. I. Brown's *A Word in Edgeways*<sup>30</sup> follows the usual plan of his previous books, and consists of interesting discourses on a number of words, ranging from *alamodality* to *zest*.

<sup>28</sup> *The Magic of Words*, by the Rt. Hon. Lord Justice Birkett. O.U.P. pp. 15. 5s.

<sup>29</sup> *Words and Sounds in English and French*, by J. Orr. Oxford: Blackwell. pp. viii + 279. 25s.

<sup>30</sup> *A Word in Edgeways*, by I. Brown. Cape. pp. 127. 7s. 6d.

In his discussion of *The Etymology of English 'bawd' and Cognate Terms* (P.Q., Jan.) R. Levy deals with *bawd* sb., *baude* adj., *bold*, *bawdstrot*, *bronstrops*. The second is admittedly a borrowing of Fr. *baud(e)*, and though the original sense shows no approach to that of Eng. *bawd* sb., Levy presents evidence from French sources showing the application of *baude* to a licentious person. The origin of *bawd* is identical with that of *bold*, while *bronstrops* is a corruption of *bawstrop*, a variant of *bawdstrot*. K. Malone, *On English 'Gun'* (Étud. ang., May), disagrees with Jenkins's derivation from Walloon *engon* 'deceit, cunning', and prefers that of Skeat from Old Icelandic *Gunnhildr*. In *Français 'épeautre' et anglais 'spelter': débris du domaine ingvëon* (Essais de Philologie Moderne, Liège) H. M. Flasdieck shows that the two words are of identical etymology, and discusses cognate words, and their phonological and semantic relationship. G. Langenfelt, *The Type 'A Talbot'* (Studier i Modern Sprakvetenskap), examines previous theories on the subject, presents the fifteenth-century evidence for such cries, and notes that when they appear in Shakespeare or his contemporaries they are archaic tricks picked out of early chronicles. An examination of French cries of similar character makes it clear that English *a* in such phrases is the French preposition *à* which, when preceding a family name, had the sense 'for'. G. Speaight, 'Pull Devil, Pull Baker' (N. and Q., July), shows that the Devil and a baker appeared separately in seventeenth-century English puppet shows, and it is a reasonable assumption that round about 1700 the two were combined in some kind of knock-about tug-of-war that was sufficiently well-known for it to be alluded to without explanation in the 1750's. I. Langenauer, *Wortgeschichtliche Lesefrüchte (Anglia)*, comments on *spinning-jenny*, *hoax*, and *Mrs-Miss*, while W. F. Leopold, *Streptomycin (Anglia)*, discusses Flasdieck's proposed etymology, and E. Leisi, *The Problem of 'Hard Words'* (Eng. Stud., Dec.), suggests that one of the reasons for the extension of meaning undergone by so many of the native words since Old English times is an attempt by speakers to avoid 'hard words'.

Corrections to *O.E.D.* include D. S. Bland on *Inns of Court Nomenclature* (N. and Q., Jan.) in which he comments on *moot*, *mooting*, *mootable*, *learning vacation*, *mean vacation*, *vacation*, *emendals*, *puts*, *apparels*, *file*, *study*, *contributory*, *abstract*. B. W. Whitlock, 'Cabal' in *Donne's Sermons* (N. and Q., Apr.), shows that the sense 'secret or private meeting' is earlier than the earliest

*O.E.D.* reference, while J. J. O'Connor, *A Note on the Meaning of 'novel' in the Seventeenth Century* (*N. and Q.*, Nov.), points out that in Milton the word has the sense 'fiction'. D. S. Bland, *A Word in Shirley's 'The Cardinal'* (*R.E.S.*, Oct.), suggests that *landscape* has the sense 'background of scenery in a portrait or figure painting', and Hilda D. King, *Some Notes on Words in the Poems of C. S. Calverley* (*N. and Q.*, Aug.), comments on a score of words, while H. I. Shott, *Tempest'us* (*M.L.N.*, Jan.), records the appearance of the word in a novel published in 1931.

An important work on syntax is A. Ellegard's investigation of the origin and use of the *do*-periphrasis.<sup>31</sup> The consideration of a large mass of material leads to the conclusion that it came into existence in the late thirteenth century, developing from the earlier causative use of the word, the change in meaning taking place in the south-west in the thirteenth century. The form was exploited by poets for the purpose of making rhyming easier, but is not widely used in prose until the end of the fifteenth century. Its present use in negative sentences is due to changes in the language structure which took place in the fifteenth and sixteenth centuries. At this date *not* was generally unstressed, and its position after the main verb became an anomaly. But when an auxiliary was used lightly stressed adverbs were normally placed between the auxiliary and the main verbs. In negative sentences, therefore, the *do*-form allowed the word-order to remain normal, and it was this slight advantage which led to its increasing adoption. Sentences beginning with a negative or a restrictive adverb or object were in a class similar to questions. In them direct word-order had become quite common, but when the use of the double negative disappeared, the verb required the place next to the initial negative. For a non-auxiliary verb this was becoming an abnormal position, whereas it was acceptable for auxiliaries.

In his work on the demonstrative pronouns T. Heltveit<sup>32</sup> aims at tracing the history of the forms of *this* and *that* from Old English to the middle of the sixteenth century, when the present forms had

<sup>31</sup> *The Auxiliary 'Do': The Establishment and Regulation of its Use in English*, by A. Ellegard. Gothenburg Studies in English II. Stockholm: Almqvist & Wiksell. pp. 320. Kr. 18.

<sup>32</sup> *Studies in English Demonstrative Pronouns*, by T. Heltveit. Oslo: Akademisk Forlag. pp. 138. No price given.

become firmly established. He divides his work into three parts, dealing respectively with the text material, the compound pronoun, and the simple pronoun, and ending with a summary of his conclusions. He shows that modern English *those* is not the direct continuation of OE. *þās*, but probably arose independently in London English of the fifteenth century on the analogy of the plural of nouns and under the influence of *these*. *These* goes back to ME. *pese*, which in turn comes from a non-neuter sg. with the addition of the adj. ending in *-e*. The use of *þo* as a def. art., sg. and pl., may be applied as a dialect test; and *þeo* is to be considered primarily as a South-west Midland early transition form. But these are only a few of the more interesting points which emerge from this scholarly and important work.

In *The Expression of Reciprocity* (Eng. Stud., Dec.) S. Potter finds no historical justification for the notion that *each other* should be used of two, and *one another* of three or more. F. Fiedler, *Glossen zur neuenglischen Syntax (Anglia)*, comments on *ought to*, and the emphasis by means of *or* plus a question, e.g. 'Was he right, or was he?'; and see also M. Schubiger, *Notes on the Intonation of Coordinate Sentences and Syntactic Groups* (Eng. Stud., Dec.).

From E. Partridge comes a useful guide to punctuation,<sup>33</sup> in which he deals first with punctuation proper, including chapters on the various symbols, their relative values, and on over- and under-punctuation. He goes on to the allies and accessories of punctuation marks, capitals, italic, quotation marks, paragraphing, &c., and then, after a chapter on punctuation as an art, gives a series of passages with graduated punctuation. A final chapter by J. W. Clark points out clearly and concisely the few differences in punctuation between British and American English.

A useful general account of onomastics comes from B. Quadri,<sup>34</sup> but it has few references to English, and similarly the report of the Fourth International Congress of Onomastics,<sup>35</sup> although containing many useful articles on general aspects of the subject, and on others not immediately connected with English, has only two which

<sup>33</sup> *You Have a Point There*, by E. Partridge. Hamilton. pp. x+230. 12s. 6d.

<sup>34</sup> *Aufgaben und Methoden der Onomasiologischen Forschung*, by B. Quadri. Bern: A. G. Francke. pp. xviii+271. Sw.Fr. 24.

<sup>35</sup> *Quatrième Congrès International de Sciences Onomastiques*, ed. J. Sahlgren, B. Hasselrot, and L. Hellberg. Copenhagen: Rosenkilde og Bagger. pp. 544. No price given.

demand notice here. The first, on *Danes and Norwegians* by F. T. Wainwright, shows from the evidence of place-names that the Danish and Norwegian settlements arose from two separate immigrations. The Danish settlement was essentially a military conquest. They arrived in England as an invading army organized for war, and retained their military unity for many years, whereas the Norse settlement was essentially a peaceful infiltration, though there were of course many shades between the two extremes. In addition A. S. C. Ross writes *On the Anglicisation of Place-Names in the Brecon Area*. More important is the appearance of the first volume of the Place-Name Society's survey of Oxfordshire,<sup>36</sup> which deals with nine of the fourteen hundreds as well as Oxford and its street-names. Two sections of the Introduction, 'The Geological Background' and 'The Influence of Geology on Settlement', are by Dr. W. J. Arkell, and these make it clear that in the main the position of the place-names is the result of geological structure. This may be the reason why, on the whole, they are rather dull. There are only a few pre-English names, though there are also some which contain Saxon names for Roman remains. The county contains a comparatively large proportion of Anglo-Saxon names of early date, but few which can be connected with the old pagan religion. Linguistically the evidence points to a mixture of Anglian and Saxon settlers, in such a way as to suggest the presence of an Anglian element in a predominantly Saxon background. As would be expected, Scandinavian influence is slight, nor is there much of interest from the post-Conquest period.

The only article on personal names is P. H. Reaney's *Notes on the Survival of Old English Personal Names in Middle English* (*Studier i Modern Sprakvetenskap*). He confines his survey to dithematic names, and lists some 250 Old English names, with the sources and any necessary comments on the etymology.

The current instalment of Sir William Craigie's *Dictionary of the Older Scottish Tongue*<sup>37</sup> contains a lengthy account of *in*, and though the other articles are comparatively short, as usual it

<sup>36</sup> *The Place-Names of Oxfordshire*, Part I, by M. Gelling. C.U.P. pp. liii + 244. 30s.

<sup>37</sup> *A Dictionary of the Older Scottish Tongue*, Part XV, *Hewan-Indentit*, by Sir William A. Craigie. O.U.P. pp. 121-240. 50s.

contains a mass of information which makes it invaluable to all interested in early Scottish language and literature.

In his book on *The Cockney*<sup>38</sup> J. Franklyn devotes eighty pages to the language. He writes interestingly on those who have previously dealt with the subject, but his own contribution consists rather of material for the study of the dialect. Articles on dialect subjects include W. L. Alderson's *Three North-Country Dialect Words* (*N. and Q.*, Jan.) in which he notes the occurrence of *neet*, *loise*, *halliblash*, in the notes to Aristotle's *Treatise on Poetry*, translated (1789) by Thomas Twining. F. Whitehead has an interesting article on *Dialect Words in the Journal of the Lancashire Dialect Society*, and in the *Transactions of the Yorkshire Dialect Society* S. Ellis writes on *Fieldwork for a Dialect Atlas of England*. The same subject is discussed by H. Orton in his *Remarks upon Field Work for an English Linguistic Atlas of England* (*Eng. Stud.*, Dec.), while in *Some Special West African English Words* (*Eng. Stud.*, Dec.) P. Christophersen deals with *chop*, *Dane gun*, *dash*, *ju-ju*, *palaver*, and *watchnight*.

The second volume of H. Galinsky's book on American English<sup>39</sup> deals in detail with the differences in vocabulary between British and American English, and includes long lists of words showing these differences. The following chapters deal with the different methods of word-formation, with syntax, and with flexion. This volume completes a comprehensive and scholarly work, well planned and excellently carried out, which will no doubt remain a standard work on the subject. A useful handbook of American idioms by H. C. Whitford and R. J. Dixon<sup>40</sup> contains more than 4,500 of the most common idiomatic phrases. They are arranged in alphabetical order, according to the key or strong word in the phrase, defined, and the usage illustrated. G. V. Carey's *American into English*<sup>41</sup> is a summary of the main differences between standard American and British usage. An introductory section contains a

<sup>38</sup> *The Cockney*, by J. Franklyn. André Deutsch. pp. xiv + 338. 18s.

<sup>39</sup> *Die Sprache des Amerikaners, Band II*, by H. Galinsky. Heidelberg: F. H. Kerle. pp. x + 522. D.M. 26.

<sup>40</sup> *Handbook of American Idioms and Idiomatic Usage*, by H. C. Whitford and R. J. Dixon. New York: Regents Publishing Co. pp. 155. No. price given.

<sup>41</sup> *American into English*, by G. V. Carey. Heinemann. pp. x + 94. 6s.

brief account of the differences in spelling and idiom, but the greater part of the book is taken up by a glossary of American expressions.

E. W. McMullen's account of English topographical terms in Florida<sup>42</sup> will be found useful by lexicographer, historian, and place-name specialist alike. The introduction opens with a brief account of the geography, geology, and history of Florida. The source-material is discussed in some detail, and an analysis of the terms used notes those borrowed from the different languages, and is followed by an account of dialectal, archaic, and obsolete British terms. The extension and limitation of the various terms is then dealt with, followed by a section on neologisms, and a list of words to which an earlier date can be given than appears in *D.A.E.* or *O.E.D.* The terms are then analysed under the general headings of Land Forms and Water Forms, and a glossary gives illustrative quotations as well as definitions.

E. Bagby Atwood's book<sup>43</sup> is a by-product of the collections made for the *Linguistic Atlas*. From these Atwood abstracts and analyses much data dealing with the distribution of distinctive verbal inflexions as recorded through an area of about 300 miles wide from Maine to Georgia. He discusses some fifty-six verbs which have important differences in tense forms, while a small number of common verbs, *be, do, have, &c.*, is considered in relation to personal forms of the present indicative, to number and concord, and to negation. Two brief sections on Infinitive and Present Participles, and on Phrases, deal with interesting points which do not fit in elsewhere. The conclusion evaluates the data presented, summarizes the geographical and social distribution of the forms, briefly indicates the origin of some of the significant features—largely on British soil in pre-colonial days—and estimates future trends. Thirty-one full-page maps show the distribution of the most important of the forms discussed, and complete an excellent piece of work.

A book by V. Randolph and G. P. Wilson<sup>44</sup> contains a collection of materials for the study of the Ozark dialect. It includes valuable

<sup>42</sup> *English Topographic Terms in Florida 1563-1874*, by E. W. McMullen, Jr. Univ. of Florida Press. pp. 227. \$5.50.

<sup>43</sup> *A Survey of Verb Forms in the Eastern United States*, by E. Bagby Atwood. Univ. of Michigan Press and O.U.P. pp. viii + 53. 20s.

<sup>44</sup> *Down in the Holler: A Gallery of Ozark Folk Speech*, by V. Randolph and G. P. Wilson. Univ. of Oklahoma Press. pp. ix + 320. \$5.00.



word-lists and useful chapters on grammar, survivals of early English, taboos and euphemisms, &c., though that on pronunciation suffers from the absence of phonetic spellings. Two *Publications of the American Dialect Society* have appeared. *Number 19* contains articles by C. E. Reed on *English Archaisms in Pennsylvania German*, and by Z. C. Davidson on *A Word-List from the Appalachians and the Piedmont Area of North Carolina*, while *Number 20*, *A Method for Collecting Dialect*, by F. G. Cassidy and A. R. Duckert, consists of a dialect questionnaire with an introduction describing its composition and use.

### III

## OLD ENGLISH

By R. M. WILSON

A NOTABLE year in Old English studies saw the appearance of two new editions of *Beowulf*, one of the *Exodus*, and an excellent translation of the *Chronicle*, as well as numerous articles on different aspects of the subject.

So far as the historical background is concerned, the last age of Anglo-Saxon England is excellently described by D. C. Douglas in the introduction to his *English Historical Documents, 1042-1189*.<sup>1</sup> The political, social, and ecclesiastical history of the period is admirably discussed and illuminated in a concise and penetrating survey. The documents themselves include translations of many Old English works, notably the annals between 1042 and 1154 of the extant versions of the *Chronicle*. This last is due to Miss S. I. Tucker who has provided an easy idiomatic translation, along with a useful survey of the various problems connected with the texts, and valuable explanatory notes. Much work has obviously gone into the establishment of the text, the elucidation of the chronology, and the identification of persons and places. Translations of other Old English texts include a number of writs, laws, surveys, wills, and charters. These are perhaps the contents most relevant to the present chapter, but the volume contains much besides to attract the student of Old English: excellent translations, annotated and discussed, of the important Latin works; a complete facsimile of the Bayeux tapestry; valuable introductions to the various texts, and useful bibliographies. Also to be noted is an important article by K. Sisam in which he examines carefully the extant royal genealogies,<sup>2</sup> and comes to the conclusion that they are not primitive documents at all. In the form in which we have them they probably arose in the late eighth century, and consequently counting their generations will not lead us safely back to continental chiefs or kings of the

<sup>1</sup> *English Historical Documents. Vol. II, 1042-1189*, ed. by D. C. Douglas and G. W. Greenaway. Eyre & Spottiswoode. pp. xxiv + 1014. 80s.

<sup>2</sup> *Anglo-Saxon Royal Genealogies*, by K. Sisam. In *Proceedings of the British Academy*, xxxix, pp. 287-346. O.U.P.

fourth or fifth centuries. It is exactly their remoter parts, the details of which had no practical importance, that would be fluid enough in the late eighth century to be moulded into a standard form by a compiler of tables. As historical records, all the genealogies in their early parts fail because fact, fiction, and error cannot be distinguished. Useful appendixes deal with the influence of the genealogies on the structure of the *Chronicle*, and with the Danish pedigrees in *Beowulf*.

A pleasantly written account of the Saxon remains in Sussex, with numerous illustrations, comes from A. Barr-Hamilton,<sup>3</sup> but L. E. W. O. Fullbrook-Leggatt's *Anglo-Saxon and Medieval Gloucester*<sup>4</sup> is concerned mainly with the medieval town, since very little is known of Anglo-Saxon Gloucester.

Sweet's useful *Anglo-Saxon Primer* has been excellently revised by N. Davis.<sup>5</sup> The range and interest of the texts has been increased by the addition of further prose selections, while some of the Biblical extracts, and all the sentences, have been omitted. In the introductory part the rules for pronunciation have been recast, and the revised phonology is treated simply as an aid to the learning of the accidence. Many additions have been made to the grammar, and more particularly the strong verbs have been rearranged to conform with the system normally in use. In the syntax Sweet's notes have been systematized and considerably amplified. Altogether this revision has enormously increased the value of the *Primer* to the student. Mention should also be made of the fact that P. S. Ardern's useful introduction to Old English,<sup>6</sup> first published in New Zealand in 1948 (*Y.W.* xxix. 55-56), is now available in this country.

A collection of K. Sisam's scattered articles on Old English subjects has long been overdue, and the fact that the book also contains six new essays makes it all the more welcome.<sup>7</sup> It will be

<sup>3</sup> *In Saxon Sussex*, by A. Barr-Hamilton. Bognor Regis: The Arundel Press. pp. 144. 10s. 6d.

<sup>4</sup> *Anglo-Saxon and Medieval Gloucester*, by L. E. W. O. Fullbrook-Leggatt. Gloucester: J. Jennings. pp. viii + 101. 10s. 6d.

<sup>5</sup> *Sweet's Anglo-Saxon Primer*, revised by N. Davis. O.U.P. pp. vii + 129. 7s. 6d.

<sup>6</sup> *First Readings in Old English*, by P. S. Ardern. C.U.P. pp. i + 270. 25s.

<sup>7</sup> *Studies in the History of Old English Literature*, by K. Sisam. O.U.P. pp. vi + 315. 30s.

enough to list those previously published, and to deal here only with those which appear for the first time. The former include: *Cynewulf and his Poetry*; *The Authority of Old English Poetical Manuscripts*; *The 'Beowulf' Manuscript*; *The Compilation of the 'Beowulf' Manuscript*; *MSS. Bodley 340 and 342*; *An Old English Translation of a Letter from Wynfrith*; *The Authenticity of Certain Texts in Lambard's 'Archaionomia' 1568*. Of the new articles, that on the '*Seasons of Fasting*' dates the poem between 990 and 1010, concludes that it is the work of someone in the circle of Wulfstan of York, and adds useful textual notes. One on *The Exeter Book* discusses the various linguistic peculiarities which can be said to be common to the whole collection, and those which distinguish one part of it from another. Here a big difference is to be seen between the *Exeter Book* and the '*Beowulf*' MS. which probably indicates a difference in the date of compilation. The former shows the freer copying to be expected of the time of Alfred or his immediate successors, while the more mechanical copying of the latter would indicate a date within the second half of the tenth century. In *Marginalia in the Vercelli Book* an excerpt from Psalm xxvi. 9 is shown to provide evidence that the manuscript was already in Italy by the eleventh century. *Dialect Origins of the Earlier Old English Verse* is concerned with the theory that practically all the early poetry is demonstrably of Anglian origin. Sisam questions the validity of some of the arguments used to determine whether a particular characteristic is Anglian or West Saxon, and a survey of non-linguistic considerations adds weight to the conclusion that there is no support for the presumption that the extant earlier poetry is Anglian in origin. In *The Publication of Alfred's 'Pastoral Care'* the forms in the different manuscripts and in the different parts of the work are investigated, their evidence suggesting that the first issue of an Anglo-Saxon book, and even the original copy as it came from the author, may exhibit different usages of form or spelling in the different parts. Finally an excellent account of Humfrey Wanley emphasizes his importance in the history of Anglo-Saxon scholarship.

Other general articles on Old English literature include R. E. Woolf on *The Devil in Old English Poetry* (*R.E.S.*, Jan.). He suggests that because of the characteristics attributed to him by the Fathers the Devil had natural affinities with characters in northern mytho-

logy and literature, and particularly with Loki. Similarly the Devil is clearly the archetype of those who act out of 'motiveless malignity', e.g. Bikki. Hence, from the human point of view, Satan is the wicked counsellor, but from the divine point of view he is also the faithless retainer and eternal exile. Another aspect of the relationship is that in which the Devil is seen as the bringer of evil, and hence is twice identified with *wyrd*. A final reason for the ease with which the Devil was fitted into already existing tradition is the fact that he can be regarded as the first and greatest tragic figure because for him, as for the damned, there could be no remission of unhappiness.

In '*Gold Beyond Measure*': *A Plea for Old English Poetry* (J.E.G.P., July) M. H. Scargill urges that Old English poetry should be read as literature, while F. P. Magoun, Jr., *Oral Formulaic Character of Anglo-Saxon Narrative Poetry* (Spec., July), begins with the assumption that the recurrence in a given poem of an appreciable number of formulas or formulative phrases brands it as oral, just as lack of such repetitions marks it as composed in a lettered tradition. An analysis of the first twenty-five lines of *Beowulf* shows that despite the relatively limited corpus of Old English poetry some 70 per cent. of the text occurs elsewhere. Magoun examines the types of formulas used here, and in more detail the formulaic character of 1a-3a. In the latter are two distinctively Christian formulas, and these lead on to the consideration of how the poets would adapt their traditional verse to the new themes. An analysis of *Christ and Satan*, 512-35, shows that the marked unity of style between poems of such different themes is largely to be accounted for by the continuity of the traditional formulaic language. He points out that an understanding of the role of the formula will throw light on other aspects of the verse such as textual criticism, the question of borrowing from one poem to another, hypermetric verses, &c. This is a stimulating paper, containing many suggestions for further work on the subject.

A new edition of *Beowulf* which would take into account the work done on the poem in recent years, and present it in acceptable form for the student, has long been needed. C. L. Wrenn has now given us a comprehensive, concise, and usable edition of the poem, which admirably fills this gap.<sup>8</sup> The general plan necessarily follows

<sup>8</sup> *Beowulf*, by C. L. Wrenn. Harrap. pp. 318. 21s.

the usual lines, and the only novelties lie in the placing of the more technical linguistic discussions of difficult words in the glossary rather than the commentary, and in a simplification of the textual footnotes. Most will approve of these, but the propriety of expanding such contracted forms as *dōn* is more doubtful, and it might have been better to give fuller references in the glossary. But such objections are easily outweighed by the many virtues of the edition. In the introduction the manuscript is described, and the title of the poem justified. Wrenn would date its composition before 750, and, if this is so, suggests Northumbria as the place of origin; but preference for Northumbria rather than Mercia is due entirely to the proposed date. The subject-matter is examined, and a particularly valuable section deals with the structure of the poem, where it is pointed out that an Anglo-Saxon audience would not look for 'the kind of consistency and structural qualities which a later age requires'. A conservative text is given, and the commentary is both helpful and to the point. The volume contains also an edition of the *Finnsburg Fragment*, with glossary but not commentary. The editor has certainly succeeded in his avowed purpose of presenting *Beowulf* as a great literary work, and students will find this easily the most up-to-date and usable edition of the poem.

The treatment of the *Beowulf* manuscript by E. Van K. Dobbie<sup>9</sup> follows closely that of the earlier volumes of the series, which are intended for the specialist rather than the student. Since the object of the series is the establishment of the text comparatively little is said of the heroic background of the poem, or of its literary characteristics, though a discussion of Scandinavian history in the late fifth and early sixth centuries is given, along with a separate treatment of the *Finnsburg* and *Ingeld* episodes. The manuscript is described in detail, and problems of text division, punctuation, &c., are dealt with. The composition and date of *Beowulf* are discussed, but Dobbie, after considering the various theories, refuses to commit himself. So far as *Judith* is concerned, a general account of the poem leads to the conclusion that there are no good grounds for believing it to be anything but West Saxon, nor is there any reason to assume that the author had a contemporary figure in

<sup>9</sup> *Beowulf and Judith*, by E. Van K. Dobbie. Columbia U.P. and Routledge & Kegan Paul. pp. c+289. 40s.

mind. Conservative texts are given, and the notes, as usual in this series, are mainly textual and linguistic.

Critical articles on Beowulf include A. G. Brodeur's *The Structure and Unity of Beowulf* (*P.M.L.A.*, Dec.). He suggests that the author's presentation of the hero's deeds in his middle years only as a summary of intervening action was due to his sound artistic judgement, since to have treated them at length would have destroyed the balance, his object being the exemplification of the heroic ideal in its most meaningful stages, first and last, of his hero's life. But the interval of fifty years confronted the author with the problem of preserving the continuity of action. In fact it is only the main plot which suffers discontinuity, the action of the sub-plot is continuous, and it is through the poet's management of the death of Hygelac, and of Beowulf's relations with Hygelac, that the effect of discontinuity in the main action is overcome and unity achieved. The historical traditions with which the poet is so deeply concerned, far from impeding the action, are part of it, and it is the downfall of the Geatish and Danish kingdoms which constitutes the sub-plot. In Part I, against the major theme of Beowulf's triumph and the joy of the Danes, there runs the counterpart of the tragedy of the Scyldings which Beowulf confidently but vainly tries to avert. Similarly, in Part II it is more than the death of Beowulf which constitutes the tragedy. He dies victorious, but the tragedy is that he dies in vain—indeed that his death brings in its train the overthrow of his people. Thus the hero's victories are in both cases counterbalanced by defeats.

G. J. Engelhardt, *On the Sequence of Beowulf's 'Geogoð'* (*M.L.N.*, Feb.), suggests that the career of an atheling is represented in *Beowulf* as a continuum of time reaching between the poles of youth and age. To youth is given strength in battle, to age wisdom. With the intermediate period in the life of its hero the epic is hardly concerned. It is an epic of his youth and age, the two actions which it signalizes being polar both in time and value. The intermediate period is omitted because it is not the significant period in Beowulf's life, his career deriving its peculiar meaning from the poles, the old age which was not only wise but strong, and the youth that was not only strong but wise.

In *Beowulf's Dereliction in the Grendel Episode* (*M.L.N.*, Mar.) A. K. Moore is concerned with the fact that when Grendel enters

Heorot and begins his feasting on a sleeping Geat, Beowulf, instead of acting promptly to succour his comrade, deliberately holds back in order to learn Grendel's methods. This is usually explained by reference to an underlying folk-tale structure, but the relationship of the leader to his comitatus, as defined by Tacitus, suggests that his inaction can be largely explained in the light of what may reasonably be regarded as the Germanic view of the function of a leader—to act in the general rather than in the particular interest. A. Bonjour, *Monsters Crouching and Critics Rampant: or the 'Beowulf' Dragon Debated* (P.M.L.A., Mar.), argues against Gang's contention that so far as the dragon is concerned the arguments by which it has been attempted to show that the poem may be symbolic are not cogent, and that the internal evidence is against this view. He points out that although to the average man of the period a dragon was real enough, and not normally expected to take on a symbolical interpretation, there are other reasons for supposing that the author was well able to transcend the requirements of the genre in which he was working. F. P. Magoun, Jr., *The Geography of Hygelac's Raid on the Lands of the West Frisians and the Hættware, ca. 530 A.D.* (Eng. Stud., Aug.), works out the route taken by Hygelac, while E. Leisi discusses *Gold und Manneswert im 'Beowulf' (Anglia)*.

A number of articles on textual matters have appeared, especially N. Eliason's *'Beowulf' Notes (Anglia)* in which he comments, sometimes at length, on lines 73, 142a, 168–9, 175–88, 330, 478b–9, 759b–65a, 942–6a, 1030–1, 1355b–7a, 1377b–8a, 2333–5a, 2645–6a. K. Malone, in *A Note on 'Beowulf' 377 ff.* (M.L.N., May), suggests that syntactically *Geata* is to be taken with *to þance*. The most plausible explanation of the passage is that the seafarers were merchants who gave presents for business reasons, and served incidentally as bearers of news in the course of their voyages.

F. P. Magoun, Jr., *Inwlatide onfunde?* (M.L.N., Dec.), points out that Dobbie's suggestion that *onfunde* may be the correct reading brings the verse into line with a formula familiar in other Anglo-Saxon poets. In *'Beowulf' 3150* (M.L.N., Dec.) G. J. Engelhardt reconsiders the suggestion that the unnamed old woman who delivers the lament at the pyre of Beowulf was Hygd, the widow of Hygelac, who had later married Beowulf. He considers the



identification with the widow of Beowulf to be unlikely, but feels that, by the very logic of the structure of the poem, the woman who, at the end of Part I, welcomed back the triumphant young man to the mead-hall of his lord, should, decades later, voice the lamentation at his death. H. C. Matthes, *Beowulfstudien (Anglia)*, deals with certain exceptional flexions, with the problem of lines 59-63, and with the question of Heremod.

So far as the remaining heroic poetry is concerned, R. L. Reynolds, *Le poème anglo-saxon 'Widsith': réalité et fiction (Le Moyen Age)*, considers French's suggestion that the poem may be the *vanterie* of a scop, a demonstration of his subjects and his talents in an attempt to obtain the patronage of a king or prince. The scop was expected to be at the same time teacher and entertainer, and the poem contains just those characteristics that would be expected of a scop giving an example of his skill when arriving at the court of a chieftain. Reynolds emphasizes the unity of the poem, and believes that the Germanic material, because of the continued connexions with the Continent which archaeology shows to have existed, could have arrived in this country long after the date of the settlement. He concludes that the poem was composed during the reign of Athelstan, c. 930-40.

B. H. Carroll, Jr., *On the Lineage of the Walther Legend (The Germanic Review, Feb.)*, examines the various versions, and so far as the Old English is concerned points out that the hypothesis that *Waldere* was composed during the eighth century has supported, and been supported by, the theory that the story first arose about A.D. 600. But the relationship of the extant versions suggests that knowledge of the story entered England directly from a High German source, and this entry need not have long preceded the date of the manuscript. The fact that the poem is thoroughly English in manner and idiom need signify no more than that the English composer was versed in his craft.

On the remaining national poetry, S. B. Greenfield, *'The Wife's Lament' Reconsidered (P.M.L.A., Sept.)*, believes that only two people are involved in the poem, the lord and his wife; and that despite her love for her husband, the wife, in a natural reaction to the anguish he has inflicted on her, wishes that he too may know what it is to suffer unjustly. Pound's translation of the *Seafarer* was

discussed in the *T.L.S.* in letters from K. Sisam (25 June), J. R. Sutherland (9 July), and Lord Harmsworth (16 July), while P. Herzbrun (20 Aug.) compared K. Malone's version of the poem. In addition, W. J. B. Owen, in a letter in *M.L.N.*, takes issue with Brewer's translation of lines 50–57 of the *Wanderer*.

J. R. R. Tolkien's imaginative conception of *The Homecoming of Beorhtnoth Beorhthelm's Son* (*Essays and Studies*) contains a criticism of *Maldon* concentrated on the word *ofermod*. In the heroic spirit the element of pride, a desire for honour and glory in life and after death, tends to become an excess. Consequently, in *Maldon* we have Byrhtnoth treating a desperate battle as a sporting match, to the ruin of his purpose and his duty. This was owing to a defect of Byrhtnoth's character, partly at any rate moulded by the aristocratic tradition in heroic poetry. This was recognized by the poet, who expresses the idea in 89–90, 'then the earl in his overmastering pride actually yielded ground to the enemy, as he should have not'. Because of this the loyalty of the retinue is greatly enhanced, but it implies also a criticism of the lord. According to the heroic code he may indeed receive credit for the deeds of his men, but he must not use their loyalty, or imperil them, simply for that purpose. The meaning of *ofermod* is further discussed in two letters in *T.L.S.* In the first (27 Feb.) G. C. Britton suggests the meaning 'great, high courage', in which case the poet would not be condemning Byrhtnoth for a grave mistake in generalship, but approving a heroic virtue in him. In the second (27 Mar.) L. Indestege thinks that Flemish *overmoed* 'recklessness, overboldness' may throw light on the meaning of the Old English word.

In the Christian poetry the most notable event of the year was the appearance of E. B. Irving's edition of the *Exodus*.<sup>10</sup> A full introduction deals with the possibility of missing folios in the manuscript, and with the problem of interpolation. In spite of the difficulties involved Irving is convinced that 362–446 form part of the original poem, and he points out that a transposition of 516–48 and 549–90 would greatly improve the sense. The bulk of the narrative material is drawn from Exodus xiii, xiv, and the only likely source of factual non-Biblical material is Diodorus Siculus, though the poet perhaps knew also the works of Jerome, and the

<sup>10</sup> *The Old English Exodus*, by E. B. Irving. Yale U.P. and O.U.P. pp. viii + 131. 32s. 6d.

commentaries of Josephus and Philo Judaeus. In language the *Exodus* sometimes resembles *Beowulf* in style, and often in vocabulary, as well as in certain linguistic features. Proof of direct influence or imitation is lacking, but it seems possible that the two poems may have originated in a similar literary climate—probably in the Anglian area during the eighth century. A section on structure and style emphasizes the heroic aspects of the poem, and comments on the violent metaphors and new and startling kennings to be found in it. The commentary is particularly illuminating, and the whole constitutes a model edition of an Old English text.

On the *Christ*, S. B. Greenfield, *The Theme of Spiritual Exile in 'Christ I'* (*P.Q.*, July), notes that the dominant subject of the twelve lyrics which comprise the poem is the goodness, grace, and glory of Christ and the Virgin. In addition there runs through it a minor theme reflecting the Christian tradition of man's life as a spiritual exile from heaven, and from the natural bond with his Creator. It is this which harmonizes the separate lyrics in the poem, since it provides a commentary on the necessity for and meaning of Christ's incarnation.

The runic passages in Cynewulf's signed poems are dealt with by R. W. V. Elliott in two articles, *Cynewulf's Runes in 'Christ II' and 'Elene'*, and *Cynewulf's Runes in 'Juliana' and the 'Fates of the Apostles'* (*Eng. Stud.*, Apr., Oct.). He argues that in the interpretation of the runes there must be evidence to justify the substitution of any other words for the ordinary rune name and its accepted meaning; the mere fact that some other word beginning with the same letter makes acceptable sense does not constitute a sufficient criterion. And there must also be consistency in the interpretation. He considers in turn the various runes, and gives translations of the passages in *Christ II* and *Elene* which show how successfully Cynewulf achieved his double purpose: to present a coherent picture of the day of judgement, while at the same time weaving into the narrative the runes that spelt his name. He could assume that his ninth-century audience was familiar with the rune names, and he used them quite simply in their accepted traditional meanings. In the other two poems a different method of inserting the runic acrostic is used. *Juliana* preserves the right order but inserts them in three groups, whereas the *Fates* disturbs the order. In the second adequate sense can be obtained from the passage if

the runes are taken in their ordinary sense. In the first Cynewulf has used a method which, while it lacked the subtlety he accomplished in the other poems, had the advantage of conforming in the main to the methods of inserting runes used in the more learned variety of the riddles.

Of the minor poems, the *Seasons for Fasting* is edited and annotated by F. Holthausen in *Ein altenglisches Gedicht über die Fastenzeiten (Anglia)*, while R. F. Leslie, in *Textual Notes on 'The Seasons for Fasting' (J.E.G.P., Oct.)*, has notes on lines 40b, 57b, 206b, 226a. In addition, J. M. Ure, *The Benedictine Office and the Metrical Paraphrase of the Lord's Prayer in MS. C.C.C.C. 201 (R.E.S., Oct.)*, notes a correspondence between the version of the Lord's Prayer and lines 20–23 of the Gloria in the Benedictine Office, and concludes that it can hardly be accidental. It is probable that the significant words belonged originally to the Gloria, since they fit in there more naturally.

When we turn to the prose, G. N. Garmonsway has provided an excellent straightforward translation into admirable and idiomatic English of those parts of the *Chronicle* which appear in the Earle-Plummer edition, his own rendering corresponding page for page with this.<sup>11</sup> Useful footnotes cast a good deal of light on the material, and the volumes of the E.P.N.S. have been used to identify the various place-names more accurately than has previously been done. An excellent introduction, containing much information in little space, traces the origin and development of the *Chronicle*, discusses its literary qualities, and describes the various manuscripts. It is difficult to see how the translation could have been improved upon, and the book is likely to prove indispensable alike to the historian and to the student of Old English.

The Tollemache *Orosius* is one of the most important of the extant Old English manuscripts, and a facsimile of it has now appeared.<sup>12</sup> The introduction includes a detailed description of the manuscript, dating it to the quarter century immediately following

<sup>11</sup> *The Anglo-Saxon Chronicle*, translated and edited by G. N. Garmonsway. Dent. pp. xlviii + 295. 6s.

<sup>12</sup> *Early English Manuscripts in Facsimile: The Tollemache Orosius*, by A. Campbell. Rosenkilde og Bagger and Allen & Unwin. pp. 26 + 173. 15 gns.

on the literary activity of Alfred and his circle, and localizing it at Winchester. The handwriting is described, and the history of the manuscript given, along with an account of other versions of the text, and the various modern editions of it. In his *Commentary on King Alfred's 'Orosius' (Anglia)* S. Potter comments in some detail on the historical parts of Sweet's text of the work.

Two leaves, all that now remain of a ninth-century copy of the work, are discussed and edited by Celia Sisam in *An Early Fragment of the Old English 'Martyrology'* (*R.E.S.*, July). A consideration of the relationships of the extant manuscripts in the light of the further evidence available indicates a slightly different diagram from that suggested by Herzfeld. The fragment throws little further light on the date or provenance of the work, but the Anglian characteristics in it, none of them definitely Northumbrian, help to confirm its Mercian origin.

In his studies on the syntax of Ælfric's *Homilies* C. R. Barrett<sup>13</sup> considers two main kinds of word-order, Subject-Verb (direct order) and Verb-Subject (inversion). He first investigates the reason for the appearance of inversion in one case and direct order in another, and concludes that the former occurs most frequently in the independent clauses with heads, where it appears for reasons of connexion with the preceding clause. In independent clauses without heads inversion is not so frequent, and when it does occur is mainly for reasons of emphasis. The second part is concerned with the order of words within the two types, and Barrett finds that in sentences where subject and verb were not inverted the change from the older transposed order (Subject . . . Verb) to direct order (Subject-Verb . . .) is already in an advanced stage. In sentences where subject and verb were inverted two main kinds of order are found, (Verb-Subject . . .) and (Verb . . . Subject), the variation being in the main due to rhythmic factors. In *Dialect Grouping in the Unpublished Vercelli Homilies* (*S. in Ph.*, Oct.) P. W. Peterson examines the language in eight of the homilies, and concludes that the manuscript represents a compendium of texts from various

<sup>13</sup> *Studies in the Word-Order of Ælfric's 'Catholic Homilies' and 'Lives of the Saints'*, by C. R. Barrett. Occasional Papers: Number III. Printed for the Department of Anglo-Saxon, Cambridge. pp. ix + 135. No price given.

dialects, with greater or lesser dialectal levelling, but by no means uniform in the final copy.

An edition of the *Life of St Chad*, a text extant in a single twelfth-century manuscript, comes from R. Vleeskruyer.<sup>14</sup> The manuscript is described in detail, and the sources, style, and vocabulary of the homily discussed fully. The last section includes an excellent account of the value of vocabulary as a test of dialect, along with a list of dialectal, rare, and archaic words, which provide 'plentiful evidence of its early date, of its West Mercian provenance, and . . . of its close ties with religious poetry'. A chapter on the date and provenance of the original includes a highly important survey of the Mercian literary dialect, and an impressive list of texts which may justifiably be considered Mercian. The composition of the homily is dated between 850 and 900, and Vleeskruyer would localize it at one of the West Midland centres—probably Lichfield. A detailed description of the phonology is followed by the text of the homily, along with the Old English and Latin versions of the relevant passages from Bede, and extracts from other saints' lives. Useful notes, and a comprehensive glossary complete this excellent edition of an important text.

N. Davis, '*Hippopotamus*' in *Old English* (R.E.S., Apr.), points out that the apparent rendering of L. *hypopotami* by *mere* in *The Letter of Alexander* is due to a misreading of the manuscript, which quite clearly has *nicra*. In *Old English Glossary Gleanings* (J.E.G.P., July) W. G. Stryker offers additional information on *frummeoluc*, *geroscian*, *hracca*, *hreof*, *læcecræft*, *mete gemæres*, *onligenre*, *sealfcynn*, *ungearwyrd*, *weax*. H. R. Loyn, *The Term 'Ealdorman' in the Translations prepared at the Time of King Alfred* (E.H.R., Oct.), considers that in the eyes of the ninth-century translators the *ealdorman* was a subordinate, his authority being derived from someone of higher rank. H. Pilch, *Das AE. Präverb ge- (Anglia)*, examines carefully the occurrence of this prefix, and concludes that in Old English it has just as much semantic value as other verbal prefixes. F. Schubel, *Zur Bedeutungskunde altenglischer Wörter mit cristlichen Sinngehalt* (*Archiv für das Studium der neueren Sprachen*), includes a detailed examination of *bealu*, and see also W-H. Wolf-Rottkay, *Zur Etymologie von ae. bāt (Anglia)*.

<sup>14</sup> *The Life of St Chad: An Old English Homily*, by R. Vleeskruyer. Amsterdam: North Holland Publishing Co. pp. viii + 247. 30s.

R. W. Burchfield shows that *A Source of Scribal Error in Early Middle English Manuscripts* (*Med. Æv.*) is the writing of *t* for *g* and vice versa. Most of the examples come from twelfth- and early thirteenth-century manuscripts, but some are also to be found in Old English texts.

Specifically linguistic works include the examination of the Old English sound changes by L. F. Brosnahan.<sup>15</sup> He is concerned with the possibility that behind the outward differences of the Old English changes there may have been some inner similarity. He deals first with the articulation of the vowels, their acoustics, and the correlation between the two, concluding that although the physiological side of sound production may be the primary feature in articulate speech, the acoustic side cannot be neglected. Brosnahan then discusses the Old English sound changes, considering the changes in sound and articulation, and the details of the processes. Other chapters are concerned with accent and energy, accent in the word, and intonation in the syllable. The general conclusion is that the changes are essentially the result of the development of a certain system of accentuation in the language at that time, and that they reveal themselves 'as caused and conditioned by the accentuation of the words affected, not in a vague or general sense, but specifically and particularly in terms of the allocation of energy from the critical centres of speech control to the organs producing the sound complexes on which the language was built up'.

In *Some Recent Interpretations of Old English Digraph Spellings* (*Lang.*, Apr.–June) S. M. Kuhn and R. Quirk discuss the claim that such spellings as *ea*, *eo*, *io*, *ie*, due to breaking, palatal diphthongization, *i*-umlaut, and velar umlaut, do not represent real diphthongs but are merely monophthongal allophones of the *æ*, *e*, *i*, phonemes. They point out the objections to such a theory, and believe that before it can make headway the new phonetic values to be assigned to such spellings must be clarified; the consonant phonemes and allophones of Old English must be systematized and brought into harmony with the new vowel system; and the whole series of Old English sound changes must be made explicable in terms of them.

<sup>15</sup> *Some Old English Sound Changes*, by L. F. Brosnahan. Cambridge: Heffer. pp. x+141. 10s. 6d.

The same point is dealt with incidentally by K. Brunner in his survey of *The Old English Vowel Phonemes* (*Eng. Stud.*, Dec.), and he decides that on the whole it seems safer to assume that the spellings represent diphthongs rather than monophthongs.

K. R. Brooks, *Old English ēa and Related Words* (*E. and G. Stud.*), discusses in some detail several Old English words which embody the notion of 'water' and appear to be interrelated; the words dealt with being OE. *ēa*, *eah*, *īeg/īg/ēg*, *æg-/ēg*, *ēar*, *e(a)gor*, and MnE. *eagre*. In his study of *The Chronology of R-Metathesis in Old English* (*E. and G. Stud.*) E. G. Stanley finds that there were four periods of metathesis, which he lists, localizes, and dates. W. B. Lockwood, *Welsh Ystwyrian and i-epenthesis in Old English: and Related Problems* (*E. and G. Stud.*), shows that Förster's argument that *i-epenthesis* in Old English led to *i-umlaut* depends on *ystwyrian* being a loan from Old English, and, since it is not, the argument fails.

On the history of Old English studies, H. B. Woolf, *The Earliest Printing of Old English Poetry* (*Eng. Stud.*, June), notes that 1655, the date of the publication of the Junius MS., is far from being the date of the earliest printing of Old English poetry. 1643 saw the appearance of such pieces as *Brunanburh* and *Cædmon's Hymn* in Wheloc's edition of Bede and the *Chronicle*. 1641 saw the appearance in *Irenodia Cantabrigiensis* of the first Old English poetry to be composed for more than five centuries. But even before that Spelman had published a short poem, *Thureth*, in his *Concilia* (1639), while in 1605 the lines now called *A Proverb from Winfred's Time* had appeared in an edition of St. Boniface's letters.



IV  
MIDDLE ENGLISH I  
CHAUCER

By JOYCE BAZIRE

ONE book only this year is concerned with the whole of Chaucer's life and works. In *Chaucer*,<sup>1</sup> one of the *Men and Books* series, D. S. Brewer presents a reasonably fair evaluation of the poet and his works, always keeping well in mind those for whom he is writing, 'people with literary tastes but not necessarily with any specialized knowledge'. To these, who may feel the language of Chaucer something of a bar, the appeal will lie rather more in the plot and underlying thought, and upon these aspects Brewer wisely concentrates. He draws on general knowledge of the times and on the scattered details of Chaucer's own life to supply the historical background against which the poems were written; for the literary and philosophical background he discusses in brief those works, such as the *Roman de la Rose* and the *De Consolatione* of Boethius, which influenced Chaucer so profoundly. Occasionally the historical background looms rather large, but Brewer does not indulge in fanciful speculations on the poet's life. A set of illustrations bearing on this background is also provided, complete with commentary on subject and relevance. Although the reference is particularly to the *Canterbury Tales*, a useful part of such a book as this is the introductory matter of Chapter IX, which affords an insight into the methods of composition and the means of circulation of poems in Chaucer's day.

Except for the first instance—and it may be questioned why this was excluded from the general practice—quotations are given in the original and words are glossed as necessary, though the selection for glossing sometimes appears arbitrary.

For each work in turn a summary is provided, and the poem under discussion is set in its place in Chaucer's artistic development, and related where necessary to his other works; so the *Legend*

<sup>1</sup> *Chaucer*, by D. S. Brewer. Longmans. pp. xii + 196. 10s. 6d.

of *Good Women* is shown to look back in theme to *Troilus*, and forward in structure to the *Canterbury Tales*. Emphasis is laid on the way in which the poems reflect Chaucer's mental progression; the earlier philosophical themes underlying the *House of Fame* and the *Parliament of Fowls* yield place in the *Canterbury Tales* to the facts and realities of life; yet Chaucer's concern with the problem posed by the Way of Acceptance against the Way of Denial is ever present, and in the *Retraction* he seems to turn finally to the latter. The *Canterbury Tales*, the poems most likely to be familiar to the reader whom Brewer has in mind, are discussed in some detail, both as individual stories and also in the broader aspect of the work as a whole.

Obviously discussion of the many problems in Chaucer's works falls without the scope of this book, although hints are not lacking to make the reader aware that such exist, that all is not as straightforward as it may seem.

R. T. Davies's edition, *Chaucer: The Prologue to the Canterbury Tales*,<sup>2</sup> is published in the series, *Harrap's English Classics*. The text is based on the Ellesmere MS., with a limited number of variations from other manuscripts quoted in the footnotes. In order to afford greater immediate comprehension of the language, certain modifications have been introduced, such as the substitution of *i* for *y* (or vice versa), when a nearer approximation to modern usage is thereby effected. An occasional divergence from the more usual punctuation is found. The text has not been overweighted with explanatory comments, and those concerned mainly with literary matters are well suited to the young student for whom the edition is produced.

The Introduction contains a brief account of Chaucer's life and works, one short section on medieval rhetoric, and another on the *Canterbury Tales*; this is followed by a fairly detailed examination of the *Prologue* itself: the style, the methods employed in 'creating' the pilgrims, and Chaucer's means of expressing his opinions of them. The final brief section considers the purpose of such pilgrimages and the spirit in which they were undertaken.

In the Notes Davies has dealt carefully with each pilgrim, indicating his place in medieval society, and pointing out the signifi-

<sup>2</sup> *Chaucer: The Prologue to the Canterbury Tales*, ed. by R. T. Davies. Harrap. pp. 160. 6s. 6d.

cance of Chaucer's remarks; but he is at pains not to create the impression that irony is to be sought on every occasion. The Appendixes offer guidance on language and metre, on medieval conceptions of astronomy and astrology (so often puzzling to the student), and on wider reading. In the section on language emphasis is rightly laid on the fact that although the words may closely resemble their modern equivalents, examples should be constantly checked in the Glossary. As line references in this are cited only for the first occurrence of a form, the student may have difficulty in selecting the meaning appropriate to the occasion.

Chaucer is mentioned but briefly by Karlernst Schmidt in *Vorstudien zu einer Geschichte des komischen Epos*,<sup>3</sup> mainly in connexion with the comic *Tierepos* in England, the beginnings of which Schmidt sees in the *Nun's Priest's Tale*. Classical and other epic parallels are cited for the characters.

A version of *Troilus and Criseyde* has appeared in a new series published in 'Everyman's Library';<sup>4</sup> the text is edited by John Warrington from the Campsall MS. As the edition is intended for a reader who has no knowledge of Middle English, the spelling has been modernized to a certain extent; single words and shorter phrases have been glossed in the margin; for longer phrases a translation is provided in the footnotes. The result, however, is not very happy: the glossing is far from complete, and, in some instances, the lack of a gloss suggests a wrong interpretation, e.g. *drye* (iv, stanza 22) is unglossed and so is apparently thought to mean 'to dry' instead of 'to endure'; the text itself is not free from mistakes; and it is difficult to see how the 'sound of the original' has been preserved, as is asserted.

Articles are divided into 'general' and 'particular'; among the former are classed those concerned with Chaucer's general practices, and also those referring to more than one poem.

With the professed object of breaking new ground in his article on Chaucer's narrative technique, *Chaucer Shortens a Tale* (*P.M.L.A.*, Dec.), W. Nelson Francis first examines examples of

<sup>3</sup> *Vorstudien zu einer Geschichte des komischen Epos*, by Karlernst Schmidt. Halle: Niemeyer. pp. vi + 204. D.M. 15.

<sup>4</sup> *Troilus and Criseyde*, ed. John Warrington. Everyman's Library. pp. ix + 337. 6s.

abbreviation of material in Chaucer's works to which the author himself has drawn attention (e.g. 'But I lete al his storie passen by'), and then considers the purpose. Compared with that of Gower and other authors roughly contemporary, Chaucer's practice stands out in contrast, his examples being much more frequent. A statistical analysis, which shows that his practice was not constant, seems also to indicate that in his most original writing Chaucer abbreviated less; but, as Francis wisely points out, the real position may be obscure since it should be remembered that sometimes Chaucer's remarks are deliberate misrepresentations.

Some of the abbreviations 'spring from the material itself', either because a certain part of the source is inessential for the particular purpose, or because Chaucer is bored, as in the *Legend of Good Women*, where he has perforce to condense and so loses interest; some spring from 'his recognition of his own tendency to prolixity'. But, in addition, Chaucer had to bear in mind his prospective audience and how much they could support without wearying.

A work such as *Chaucer's Ancient and Biblical World (Medieval Studies, vol. xv)* by Francis P. Magoun, Jr., should prove of use to students of Chaucer. The author appears to have been indefatigable in his search for references, and has not been content simply to list the names of places and persons plus their modern equivalents, but has added explanatory comments and any details, real or imagined, that Chaucer may give. Under *Troie*, for example, since so many details have been collected, Magoun is able to attempt a plan of one of the buildings in the city, Pandarus's house.

To be of the greatest value this type of work demands a high degree of accuracy, but by its very nature it is particularly open to mistakes. Some examples are to be found of misquotation, wrong references, and spelling slips. Occasionally Magoun's explanatory comments are at variance with those of other editors, e.g. under *Argyves*; or are not as full as they might be, e.g. there is no mention under *Cithero(u)n* of the probable confusion of the mountain, which had no real connexion with Venus, with the island, Cythera, which was the goddess's first home.

J. A. W. Bennett calls attention in *Chaucer, Dante, and Boccaccio (Med. Æv.)* to Chaucer's adaptation from Boccaccio in ll. 635-6 of the *Knight's Tale*, in addition to his borrowing from Dante which

has been generally recognized, but he points out that the passage occurs at a different point in Boccaccio. Similar transfers from Boccaccio (e.g. that of Troilus's swoon) have been made in *Troilus and Criseyde*.

To Milton Miller in *Definition by Comparison: Chaucer, Lawrence and Joyce* (*Essays in Criticism*, Oct.) Arnold's judgement that Chaucer lacked the quality of 'high seriousness' needs qualification, and, by comparing Chaucer with D. H. Lawrence and Joyce, he seeks to define his quality. The attribute of both authors, which Miller calls 'vitalism', can be demonstrated by comparing Lawrence's cock in *The Man Who Died* with Chauntecleer, from whom he is descended. The tone and technique, and the feelings thereby stimulated, are similar in the *Book of the Duchess* and Joyce's *The Dead*.

L. H. Kendall is unwilling to decide that the phrase '*Melt with Ruth*' (*N. and Q.*, Apr.), found in Spenser and Milton, is definitely borrowed from Chaucer (*Troilus and Criseyde*, i. 582). Their use of the phrase is probably no more than coincidence.

Charles A. Owen, Jr., in *The Crucial Passages in Five of the 'Canterbury Tales'* (*J.E.G.P.*, July) maintains that Chaucer's deepest vein of comedy lies 'in the contrast between what is and what men see'. Although the *Canterbury Tales* by no means lacks passages where the outcome of the action is unwittingly foreshadowed by a speaker, only five of these passages also perform 'a symbolic and unifying function'.

Owen does not prove these five to be of equal significance, and admits that in V (from the *Nun's Priest's Tale*) the plot is not so obviously foreshadowed. One must understand that more of the story is implied than expressed in II (from the *Merchant's Tale*) if in the quoted passage one is to see linked, as Owen suggests, the controlling images of the tale. Owen also shows how the passages link the tales with their tellers, though this element is less obvious in some cases than in others, such as III, which demonstrates the conflict revealed in her *Prologue* between the theory and practice of the Wife of Bath. In his conclusion, while reviewing these symbolic passages, Owen suggests that they are in line with Chaucer's general relation to his audience, that he did not expect to be understood fully by them all.

Four articles are concerned with Chaucer allusions: in *A Check-List of Supplements to Spurgeon's Chaucer Allusions* (P.Q., Oct.) William L. Alderson supplies corrections to lists compiled by Caroline Spurgeon, and by more recent writers, and adds a supplementary bibliography; Thomas A. Kirby notes allusions to Chaucer and a Chaucerian in two of Roosevelt's letters, one of them written to Lounsbury (the Chaucerian scholar) in *Theodore Roosevelt on Chaucer and a Chaucerian* (M.L.N., Jan.), and, in a further note, *Browning on Chaucer* (M.L.N., Dec.), draws attention to another allusion. Austin C. Dobbins, in *More Seventeenth-Century Chaucer Allusions* (M.L.N., Jan.), adds five more, one of which, as he points out, is erroneous.

Theodore A. Stroud lists in *Scribal Errors in Manly and Rickert's Text* (M.L.N., Apr.) what he believes to be all the scribal and typographical errors in the critical text (vols. iii and iv), together with a sample of errors elsewhere.

In the case of the *Canterbury Tales* articles concerned with the whole work or with more than one tale will be mentioned first, and then those on individual tales, taken as usual in the order in which they are found in Skeat's edition.

Stanley B. Greenfield submits in *Sittingbourne and the Order of 'The Canterbury Tales'* (M.L.R., Jan.) that *towne* (C.T. iii [D], 2294), which occurs at the end of the *Summoner's Tale*, is used simply for the sake of rhyme and is not intended to indicate the arrival of the company at Sittingbourne, mentioned earlier by the Summoner (l. 847).

Germaine Dempster continues her researches on the *Canterbury Tales* in *A Period in the Development of the 'Canterbury Tales' Marriage Group and of Blocks B<sup>2</sup> and C* (P.M.L.A., Dec.).

Section I. Mrs. Dempster discusses three tales already written before the Marriage Group period, and shows how these were later reset to fit in with the new theme. Since the real moral of *Melibeus*, that 'we should forgive offences so God may forgive us our sins', has little to attach it to the group, the endlink, the later addition, points the illustration of 'feminine wisdom versus masculine impulsiveness' to bring the tale into line.

Again, the *Clerk's Tale*, with the original emphasis stressing the relation of man to God, showed no connexion with marriage; nor do the Host's remarks in the endlink have a bearing on it. Mrs. Dempster points out that originally the link most probably followed either l. 1162 or l. 1169; now it is quite out of place since the 'Wife of Bath stanza' and the *Envoy* shift the emphasis to fit in with the Marriage theme.

Mrs. Dempster feels that the indications with regard to the *Nun's Priest's Tale* are not conclusive; however, in her opinion the endlink was discarded, because not only does it not emphasize the Marriage theme, but rather turns attention from it. She next offers the suggestion that Block D was to follow immediately, the Wife of Bath bursting in, as that lady very well might, and so eliminating an endlink.

Section II. In the three links, *Melibeus-Monk*, *Monk-Nun's Priest*, *Physician-Pardoner*, Chaucer has reformed pieces previously composed, and these, together with the *Shipman-Prioress Link*, show features of Harry Bailey's character not found elsewhere. Thus are they linked together in their very nature and in the date of their final arrangement, which was probably the period under discussion in Section I.

Section III. Mrs. Dempster concludes that the middle third of the Canterbury period saw Blocks B<sup>2</sup> and C in their final position, and to this period she relates the dates of composition of the pieces in B<sup>2</sup>, D, E-F, and C; though with regard to the *Clerk's Tale* and *Melibeus* she admits her conclusions may not be generally accepted. Certain other related problems are briefly considered before Mrs. Dempster offers as her concluding opinion that *Melibeus*, the *Melibeus-Monk Link*, and the *Nun's Priest's Tale*, as well as the *Clerk's Tale*, are all part of the Marriage Group.

In Chaucer's '*Manciple's Tale*' as Part of a Canterbury Group (U.T.Q., Jan.) Wayne Shumaker departs from the more usual approaches to this tale, and endeavours to see it, not as an entity in itself, but as the illustration of some purpose in the whole. Just as the so-called Marriage Group is thought to be linked by an underlying purpose, so Shumaker puts forward a proposal whereby a common theme may be found to join Fragments IX and X, the clue to this lying in what the Manciple's 'dame' told him (C.T. ix [H], 318 ff.). The *Manciple's Tale* illustrates the fate of the crow, one who said too much, and although the Manciple shows in his *Prologue* that he himself was unable to restrain his tongue, yet there is no reason why he should not have felt such restraint a noble thing.

This theme may be shown to persist in the *Parson's Tale*, for the teller illustrates it by refusing to speak at length unless his words are directed to God 'in honour and preyere'; and his moral tale points the right road to those who have offended. Then the *Retraction* will fall into place as an expression of Chaucer's regret that in the past he also has said too much. Finally, Shumaker satisfactorily disposes of two objections that could be levelled against his theory: one concerning the dates of composition of the several parts, and the other concerning what he terms 'ironic tonality'.

Approaching his subject in a matter-of-fact manner, Ben Kimpel examines in *The Narrator of the 'Canterbury Tales'* (E.L.H., June) the appearances of the narrator to discover whether there is any truth in the suggestion that he represents Chaucer, or whether he was created to serve the occasion. At the Tabard Inn (ll. 30-32) the narrator must, of necessity, be reasonably sociable; otherwise how could he mix sufficiently with his fellows to write the *Prologue* and

recount their tales? In the *Prologue*, apart from 'the opinions which he volunteers on the various pilgrims', his part is reduced to the minimum, his only remark of length (ll. 725-46) being for a definite purpose. Harry Bailey's forceful personality quite overshadows his in the *Links*, so much of which consists of dialogue, and only in the telling of his own tales and in the connected dialogue does he 'appear for a vivid moment'. Apart from this last, Kimpel concludes, Chaucer 'does not seem to have been much interested in his narrator, much less to have been trying to express through him his own personality'.

Although it is fairly generally agreed that Chaucer's portrait of a friar, whether given in the *General Prologue*, the *Summoner's Prologue* or *Tale*, or the *Wife of Bath's Tale*, lacks mitigating features, opinion is divided on the matter of whether Chaucer's anger is directed against the friar as a member of a mendicant order or against the friar as an individual. Arnold Williams in an interesting and informative article, *Chaucer and the Friars* (*Spec.*, July), holds that it is the former. As background he provides a résumé of the controversies raging round the friars in Chaucer's time, attacks from without, schisms within, controversies which found expression both in vernacular writings and Latin documents; then he proceeds to show how closely Chaucer's comments reflect what was going on. The main attack by the secular clergy was 'against the confessional power of the friars and their freedom from discipline by the hierarchy', both of which issues Chaucer touches upon. Williams concludes that Chaucer's was an *ex parte* presentation of the case, and that, since he reflected the feelings of the seculars in all their bitterness, his portrait of the friar is no more representative than is the acknowledged idealized one of the Parson.

The Prioress of the *Prologue* to the *Canterbury Tales* is a familiar figure, but her companion, the Second Nun, is little more than a name. In *The Prioress and her Companion* (*College English*, pp. 351-2) Sister Mary Hostia considers Chaucer's purpose in producing this effect. She first notes the similarities between the two nuns which are to be attributed to their profession, similarities in dress and type of tale. But unconscious self-revelation in the prologue and tale of each underlines differences, and a strong contrast is developed between the Prioress and 'the truer religious character of the Second Nun'. Therefore Sister Mary Hostia concludes that



the *Prologue* characterizations were deliberate, 'to make the reader aware that fundamental differences existed between these two characters'.

*The Summoner and his Concubine* (M.L.N., Feb.) by Henry B. Woolf suggests an interpretation of the *Canterbury Tales*, I (A), 649-52, by which *his* (l. 650) and *hym* (l. 651) are understood to refer to the Summoner, that is *he* (l. 649), rather than, as is usually accepted, to the *good felawe*. This would undoubtedly give added force through *double entendre* to l. 652, 'Ful prively a fynch eek koude he pulle', but the interpretation may appear rather forced.

The widely held opinion that, despite appearances, Chaucer's Merchant was actually insolvent, is based on one line (C.T. I [A], 280) in the *General Prologue*, but everything else apart from that suggests 'that he was not only solvent but opulent'. In *Was Chaucer's Merchant in Debt? A Study in Chaucerian Syntax and Rhetoric* (J.E.G.P., Jan.) Oscar E. Johnson seeks to prove by an examination of the melody of the line and the position of the stresses (in comparison with examples elsewhere in Chaucer) that the interpretation should be that 'he was anything but in debt'. He holds that the statement represents an example of litotes, and is strictly comparable with C.T. VII. 2837-41 (B, 4027-31), where there is, however, no doubt about the meaning.

Although he is aware of the difficulties of the interpretation, Robert W. Frank, Jr., considers in *Chaucer and the London Bell-Founders* (M.L.N., Dec.) that Chaucer probably intended *presse* (C.T. I [A], 263) to mean 'mould'. When Chaucer was living in Aldgate he was 'in the midst of the London bell-founders', and thus could draw on his own observation for this simile. 'The fires of these same neighbours' may also have suggested the simile in the description of the Monk (C.T. I [A], 201-2).

From the time when the Anglo-Norman *Chronicle* of Nicholas Trivet was first pointed out as the source of the *Man of Law's Tale*, several studies have been devoted to a comparison of the two works. But Edward A. Block feels that these have not been sufficiently detailed, and consequently have not given a full impression of Chaucer's handling of 'this difficult and unpromising material'. Such a deficiency Block seeks to make good in *Originality, Controlling Purpose, and Craftsmanship in Chaucer's 'Man of Law's*

*Tale*' (*P.M.L.A.*, June), and though the reader may feel occasionally that a particular point has been pressed too hard, or that a certain conclusion is rather a matter of personal interpretation, the work is none the less an exhaustive study of much value.

From a statistical analysis of the comparison, Block turns to the line which lies at the heart of Chaucer's treatment of his source—'Of Custaunce is my tale specially'. Thus material not strictly relevant to the plot is omitted, inessential elaborations are condensed, and sanguinary details left out (though to the present writer the fact that the false knight's eyes burst from his face is no less unpleasant than the fact that his teeth flew from his mouth [ll. 667 ff.]; only the latter is omitted). The omission of circumstantial details of time, place, &c., abundant in Trivet, produces 'an air of unreality, remoteness', which qualities are but 'the attributes of the spirit of romance'.

In his next section Block first considers changes Chaucer made in the sequence of incidents, and then the purpose behind these. Some of Chaucer's additions (rhetorical stylistic features, classical and biblical allusions) seem to transmute 'his source into something formally decorative and poetic', and also to edify; others provide transitional passages for the narrative, and others again either turn the heroine into a woman of flesh and blood, or humanize the story and some of the other characters. Finally passages are discussed in which Trivet has been followed more closely.

In his concluding section Block points out the use of such a detailed comparison, how it throws light on Chaucer's methods and on his skill, and he emphasizes that, despite the main source and the echoes of other authors, such as Boethius, the poem gives proof of 'tremendous originality'.

It is important to remember that Chaucer was writing for his contemporaries, who were acquainted with the truth about the works by Chaucer and Gower that are mentioned in the *Man of Law's Prologue*. Our interpretation of the Man of Law's remarks on these depends in part on this fact and in part on whether we think the speaker's portrait here is consistent with that of him in the *General Prologue*. William L. Sullivan, who believes that his concern with the acquisition of wealth and his unusual memory feature in both, suggests in *Chaucer's Man of Law as a Literary Critic* (*M.L.N.*, Jan.) that his ability to appear what he was not, indicated in the *General Prologue* by his apparent busyness and wisdom, is also carried over, in that he gives the appearance of

being knowledgeable in certain literary matters. The discrepancies between the list of tales in the *Legend of Good Women* as given by the Man of Law, and the list of those actually written, could be accounted for if the speaker had a natural tendency to exaggerate (if, in fact, he had read only the *Prologue* to the *Legend*, but was seeking to infer that he had read the tales too); or if he had confused Chaucer's work with Gower's *Confessio Amantis*, similar in subject-matter. In answering R. K. Root's contention, based on the differences in detail between the two versions, that the Medea-story in the *Legend* was later than the *Man of Law's Prologue*, Sullivan points out that in the latter Chaucer was regarding the story through the eyes of the Man of Law who would 'exhibit a natural repugnance to Medea's action'; and, also, that the hanging, by which means Medea kills her children in the *Prologue*, would be more familiar to a Man of Law than the classical use of the sword. The final indication that the Man of Law's literary knowledge was not what it seemed is his 'very explicit mention of an unpleasant detail of the Apollonius story (as related by Gower) which Gower does not give at all'.

Albert H. Silverman in *Sex and Money in Chaucer's 'Shipman's Tale'* (*P.Q.*, July) returns to the view taken long ago by Tatlock that this is a cynical, even though humorous, tale of married life. He carefully points out the ironical effect in this tale, where money matters and sexual favours are closely bound together, when references, apparently only to the former, are seen to contain sexual allusions too. Thus, by demonstrating the commercialization of marriage, the tale brings added variety to the Marriage Debate. The difference, which perhaps has not been fully appreciated hitherto, between Chaucer's tale and its analogues lies in the fact that in them the wife is the one to suffer, whereas in Chaucer she manages to make her husband the real victim. Finally Silverman considers the transfer of the tale from the Wife of Bath, the original teller, to the Summoner.

In a well-argued article, *The Nun's Priest in 'The Canterbury Tales'* (*P.M.L.A.*, Sept.), R. M. Lumiansky sets out to dispel the usual conception of the Nun's Priest as a muscular type, a conception based partly on the assumption that the Prioress would require a 'husky' bodyguard, and partly on the fact that the Host's remarks in the *Epilogue* to the Priest's tale are taken at their face-value. As

no character-sketch of the Priest was included in the *General Prologue*, upon our interpretation of his *Prologue* and *Epilogue* must rest our idea of him.

Great importance is attached to the interplay of the characters on each other in the tales and links immediately preceding, especially the characters of the Monk and the Host. By the time his tales are interrupted by the Knight, heartily seconded by the Host, the Monk has had quite enough of Harry Bailey and his remarks at his expense, and makes his feelings very plain. Consequently the Host, out of temper, rounds on a cleric who, Lumiansky feels, would be unlikely to oppose him, and in disrespectful words demands a story of him. The Priest humbly acquiesces, and, further, seems to try to mollify his tormentor, first by making sly digs in his tale at the Monk, and then by presenting a husband who was right and a wife who was wrong. The Host may be unaware of the full import, but is at any rate pleased with the tale and bestows his praise, albeit ironically, Lumiansky thinks, since he fears no retaliation from this victim. Upon the latter's frailty, timidity, and humility such dramatic interplay in this part of the *Tales* depends, but despite the Priest's physical shortcomings, Lumiansky envisages him because of his tale as 'at the same time highly intelligent, well educated, shrewd and witty'.

This article should be read along with Mrs. Dempster's (see p. 62 above), for she would discard the *Epilogue* which is vital to Lumiansky's argument.

Mortimer J. Donovan, in a study of *The 'Moralite' of the Nun's Priest's Sermon* (*J.E.G.P.*, Oct.), finds that the 'key to the *moralite* is hidden in the identification of Chauntecleer as any holy man and Daun Russell as heretic and devil', and he holds that the *povre widwe* 'suggests herself as the Church'. This thesis is developed, the fall and subsequent redemption traced, with quotations from the *Bestiaries* and biblical commentators as supporting evidence.

Since the Pardoner is compelled by his fellows to tell a moral tale, he endeavours to avenge himself by painting a vivid picture of his own moral degradation, thereby underlining the contrast between the tale and the teller. It is for this end that Seymour L. Gross believes there is indulgence in *Conscious Verbal Repetition in the Pardoner's 'Prologue'* (*N. and Q.*, Oct.), repetition emphasizing his moral state.

With his quotations from two contemporary comments Alfred L. Kellogg in *The Fraternal Kiss in Chaucer's 'Summoner's Tale'* (*Scriptorium*, p. 115) supports F. N. Robinson's remark (made in his edition in the note to the *Canterbury Tales*, III [D], 1802-5) that the friar's kissing of Thomas's wife was not suitable for a priest.

James G. Southworth, in *Chaucer's 'The Canterbury Tales', D. 1746-1753* (*Explicator*, xi, item 29), offers a new interpretation of 'a dagon of . . . blanket' (from the Summoner's description of the friar) more in keeping with its context, instead of the usual 'strip of blanket, cloth'. He suggests a cut of meat fit for a ragout, one cheaper than the brawn for which the friar first asked. Such a meaning is not to be found in *O.E.D.*, but an Old French etymology seems probable (see Hatzfeld and Darmesteter's *Dictionnaire Général de la Langue Française*, s.v. *blanquette*, 3).

With a rather light-hearted approach James Sledd reconsiders the story of patient Griselda in *The 'Clerk's Tale': The Monsters and the Critics* (*M.P.*, Nov.), a story which he feels has been too hastily condemned, particularly as Boccaccio and Petrarch also found it worth telling. After summarizing and commenting upon conclusions reached by others (Kittredge, D. D. Griffiths, and W. A. Cate), he takes the tale at its face-value and attempts a judgement, which after all is the essential one, a judgement of it in its 'natural' milieu; that is, as a product of the medieval period, written for a medieval hearer or reader, when the exaltation of a single virtue, Griselda's patience, would accord with popular standards. Although we may seem in the story to be required 'to tolerate an intolerable tyrant, and to admire a dolt', yet Sledd shows the skill with which this unpalatable story is presented: Parts I and II reveal the characters of Walter and Griselda in such a way that we are led to accept the marvellous necessary in the testing of Part III; and Chaucer has avoided pushing the cruelty of Walter and the grief of Griselda beyond the limits by hinting that Walter is not as ruthless as he seems, and that all will in the end be well. Further, the bounds of the story are extended by the Christian implications. Sledd does, however, feel that certain charges could be brought against the tale, but they are rather those of sentimentality and dullness.

Although the article, *Griselda in Iceland: A Supplement* (*Spec.*, Apr.), makes no reference to Chaucer's treatment of the story, it should be noted that Margaret Schlauch discusses the pedigree of an Icelandic retelling of the Griselda story and provides a text.

One of the *Two Notes on Middle English* (*Neophilologus*, Apr.) by Beatrice White is concerned with the interpretation of *camail* and *aventail*, found in the *Envoy* to the *Clerk's Tale* (*C.T.* IV [E],

1195 ff.); the former, it is suggested, may have a double meaning: the obvious 'camel', with a secondary armorial sense; and the latter may mean 'mail tippet' rather than the usual 'movable front of the helmet'.

Since in previous studies of the sources of the *Merchant's Tale* insufficient attention has been paid to the courtly element, Claes Schaar, writing on *The Merchant's Tale, Amadas et Ydoine, and Guillaume au Faucon* (*K. Humanistika Vetenskapssamfundets i Lund Årsberättelse*, 1952-3, pp. 87-95), first recom pares the *Merchant's Tale* with *Amadas et Ydoine* (already considered with reference to the similarities only by Margaret Schlauch in *E.L.H.*, 1927); then he discusses the fabliau, *Guillaume au Faucon*, which may have supplied hints for the episode of the meal and the lady's visit to the lovesick squire (ll. 1893-1935). But Chaucer has treated the courtly love element in his own way and has steered a middle course between the 'parodical fashion' of *Amadas* and the seriousness of *Guillaume*.

Reasons for believing that Chaucer was probably referring to *Mandeville's Travels* in the *Squire's Tale*, ll. 69-72, are put forward by Josephine W. Bennett in *Chaucer and 'Mandeville's Travels'* (*M.L.N.*, Dec.).

Coolidge O. Chapman in *Chaucer and the 'Gawain'-Poet: A Conjecture* (*M.L.N.*, Dec.) propounds an interesting theory that Chaucer took as his model for the first part of the *Squire's Tale* the first part of *Sir Gawain and the Green Knight*; in a comparison nine points of agreement are noted. However, *Sir Gawain* must not be considered, Chapman emphasizes, as a source or analogue in the usual sense.

Roland Blenner-Hassett bases his article, *Autobiographical Aspects of Chaucer's Franklin* (*Spec.*, Oct.), on his belief that Chaucer received legal training at one of the Inns of Court, and he maintains that it was this training, together with the experiences the poet gained in his official positions, that enabled him to give the air of 'legality' to the *Franklin's Tale*. Blenner-Hassett also suggests that there is a close link between the Franklin and his creator, and, in support of this, remarks that the Host treats the Franklin and the

pilgrim Chaucer much in the same way, and that the two men react to this treatment in similar fashion; Blenner-Hassett finds these similarities striking.

He then examines the occurrences in the *Tale* of the legal language (some of which was also taken into the Courtly Love vocabulary), and points out that the terms of the 'quit-claim' (*C.T.* V [F], 1533-6) may have been very much in Chaucer's mind if this was the time when he himself received a 'release' or 'quit-claim' from Cecilia Chaumpaigne.

William B. Hunter, Jr. has a note, *Canterbury Tales* V, 1031 ff. (*M.L.N.*, Mar.) on Aurelius's prayer to Apollo, in which he asks the god to use his influence with Lucina on his behalf.

In *A Note on St. Caecilia* (*M.L.N.*, Mar.) G. H. Gerould calls attention to a relevant work by H. Delehaye, which he had not read when preparing the chapter on the *Second Nun's Tale* for *Sources and Analogues of Chaucer's Canterbury Tales* (1940).

Alfred L. Kellogg in *St. Augustine and the Parson's Tale* (*Traditio*, 1952) follows Germaine Dempster in throwing doubt on the positive identification of the ultimate sources of the *Parson's Tale* proposed by Kate O. Peterson. He suggests instead that the influences in the *Tale* are to be ascribed to a 'pervasive Augustinian theology, added to by Gregory the Great and others, reworked and transmitted through century after century of compilers to the work or works which Chaucer happened to read'.

In the opinion of Samuel Schoenbaum (*Chaucer's Black Knight* [*M.L.N.*, Feb.]) the *Book of the Duchess* was not simply an occasional poem, an elegy on the death of the Duchess of Lancaster; the language and setting are too conventional for this. Rather did her death provide the source of the inspiration, whereby Chaucer was stimulated to use a 'profoundly moving human experience' as a 'vehicle for a poem stating in universal terms the meaning of that experience'.

As Skeat is the only editor, according to Bertrand H. Bronson in *Concerning 'Houres Twelve'* (*M.L.N.*, Dec.), to have commented—and incorrectly at that—on the *Book of the Duchess*, l. 1322, it would seem that others have not sought to attach particular significance to the line, accepting it as part of the dream. Bronson agrees

with this, but offers reasons for the use of that particular number (which it would be difficult to accept literally as either twelve noon or twelve midnight), and considers that the mention of the clock was in order to suggest the grandeur of the castle.

In *Court Poets' I.O.U.s* (T.L.S., Oct. 16) Margaret Galway suggests that Chaucer was following a practice of court poets when, after the style of a modern dedication, he began his first considerable poem, the *Book of the Duchess*, with lines reminiscent of Froissart.

In his *Ilias*, a Latin poem of the twelfth century, Simon Aurea Capra treats the story of Aeneas somewhat in the same way as Chaucer does in the *House of Fame*, with the emphasis on Dido's love-story. Albert C. Friend, writing on *Chaucer's Version of the Aeneid* (*Spec.*, Apr.), cites parallel passages which tend to emphasize the similarities between the two works; but the dissimilarities are not dealt with in such detail. It is not until the concluding remarks that these are emphasized, though Friend is here careful to stress their existence; and, on the subject of Chaucer's dependence or otherwise on Simon's work, he will concede no more than that 'the poem belongs with Virgil in the background of Chaucer's reading'.

Paul G. Ruggiers's conception of the *House of Fame* may be compared with Chaucer's ever-widening circle on the water. In his article, *The Unity of Chaucer's 'House of Fame'* (*S. in Ph.*, Jan.), he traces the development of Chaucer's plan from the love-story of Dido (who complains against *wikke Fame*) through 'the steadily expanding compass of the successive books' which 'demonstrates in small Chaucer's whole development as an artist as he masters a literary type, absorbs a new and liberating philosophy from Boethius, and creates a new form'. Such an interpretation depends upon our seeing in the poem a conflation of the three divinities, Love, Fame, and Fortune, in their activities and in the effects of their power, and Ruggiers is convinced that Chaucer never lost the thread of his poem. In his suggestions for the identification of the *man of gret auctorite* Ruggiers departs from the well-worn tracks and proposes Boethius, whose influence is so marked in the poem.

To Haldeen Braddy in *Chaucer's Comic Valentine* (M.L.N., Apr.) Chaucer's purpose in the *Parliament of Fowls* was simply



humorous, not ironical. To support his opinion that there is no reason for thinking Chaucer would not include a courtly compliment in a comic poem, he reviews the poet's procedure in some of his other occasional productions (all of which are very short poems), and concludes that Chaucer is fond of such a device.

*The Role of the Narrator in the 'Parlement of Foules'* (College English, pp. 264-9) is shown by Charles A. Owen, Jr., to have been threefold: in turn Chaucer appeared as lover, reader, and dreamer-poet, and, following his usual practice, adopted as narrator a naïve personality which 'served both general and specific artistic purposes'. In the latter respect 'three areas of oblique meaning' may be detected: the topical, in which connexion Owen suggests that the marriage debate may refer to any man of royal blood rather than particularly to Richard; the critical, since Chaucer may be parodying the dream-vision which he is about to cast off; and the allegorical, for the poem has an underlying deep significance and may be shown to illustrate 'an approximation of the four levels of medieval allegory'.

W. Todd Furniss recalls in *Gascoigne and Chaucer's 'Pesen'* (M.L.N., Feb.) various suggestions made about *pesen* (*Legend of Good Women*, l. 648), and returns to Skeat's explanation of 'parched peas' for making the enemy slip; for such an interpretation an exact analogue is cited from George Gascoigne's description in 1572 of the battle of Lepanto. Furniss also offers an interpretation of *slidere*.

Since two punning references to Sir Philip La Vache in *Truth* are already generally allowed, James F. Ragan, commenting on *The 'Hevenlich Mede' in Chaucer's 'Truth'* (M.L.N., Dec.), sees as a possible third *mede* in *hevenlich mede* (l. 27), meaning either 'reward' or 'meadow'. In his opinion the rhyme suggests the latter as the principal meaning.

Bearing in mind the historical situation, M. Dominica Legge offers in *'The Gracious Conqueror'* (M.L.N., Jan.) an interpretation of *conquerour*, found in the *Envoy to the Complaint of Chaucer to his Purse*, though the poem is not cited by name.

Edmund P. Dandridge, Jr., points out in *An Eighteenth Century Theft of Chaucer's 'Purse'* (M.L.N., Apr.) that, contrary to the usual

practice, no acknowledgement is made by the anonymous author who based his poem on the *Complaint of Chaucer to his Purse*.

In *Wyatt, Chaucer, and 'Terza Rima'* (*M.L.N.*, Feb.) Melvin R. Watson qualifies the claims giving Thomas Wyatt credit for the introduction of *terza rima*, since Chaucer's *Complaint to his Lady* contains a passage in this measure (see p. 106).

# V

## MIDDLE ENGLISH II BEFORE AND AFTER CHAUCER

By B. J. TIMMER

THE year 1953 was not an outstanding one in the field covered by this chapter. Most of the work is in the form of articles, several of which deal with minor points, and few books have appeared. More attention than usual has been paid to *Pearl*, less to *Piers Plowman* and *Sir Gawain*. Little appeared on Geoffrey of Monmouth at the one end and the Ballad at the other end of the period.

This chapter's arrangement is such that books of a more general nature are mentioned first, after which books and articles are dealt with in the chronological order of the centuries, and it ends with a brief mention of some articles and notes on words and phrases.

Humour in medieval literature is the subject of a German book: *Humoristische Tendenzen in der Englischen Dichtung des Mittelalters*.<sup>1</sup> After an Introduction of a general nature H. Reinhold deals with the attitude of the clergy to humour in the Middle Ages, after which he discusses the 'laughter' of the Anglo-Saxons. In the following chapters various kinds of humour are dealt with from Anglo-Saxon to Middle English times. The book suffers from the usual tendency of the German mind to subdivide. One doubts whether some of the distinctions made by the author are really valid. Moreover, the difficult question of 'how it struck the contemporaries' is not sufficiently gone into. It should be noted that Chaucer is not drawn into the discussion, as the author states on p. 5. But the book certainly contains a useful collection of relevant passages of both Old and Middle English literature.

Geoffrey of Monmouth is represented by only a short note, called *Galfridiana* (*Scriptorium*, vii), by J. Hammer. This note deals with three passages, two of which give additional evidence of Geoffrey's

<sup>1</sup> *Humoristische Tendenzen in der Englischen Dichtung des Mittelalters*, by H. Reinhold. Niemeyer: Tübingen. pp. 161. D.M. 16.60.

familiarity with Ovid's works, while in the last passage Hammer proposes a plausible emendation (*Hist.* 8, 24, Farel Ch. 124, read *militia* for *malitia*). It is learned with deep regret that this short note is the last contribution from the pen of J. Hammer, who died on 24 February 1953. It is sincerely to be hoped that his great work on the texts of the *Historia Regum Britanniae*, on which he had been working for just over twenty years (see *Y.W.* xxxiii (1952), p. 67), will still be completed by others.

The transition period from Old to Middle English is dealt with by Cecily Clarke in *Studies in the Vocabulary of the Peterborough Chronicle, 1070-1154* (*E. and G. Stud.*). An investigation of the problems connected with the study of vocabulary, such as obsolescence, loans, &c., leads to the conclusion that the two groups of annals contrast with each other in almost every respect of vocabulary and that both show the continuing influence of West Saxon literary tradition 'even after the Conquest'. (See also Chapter II.)

R. W. Burchfield in *A Source of Scribal Error in Early Middle English Manuscripts* (*Med. Æv.*) takes two miswritings in the *Ormulum* as his starting-point:

1. 18384 *drathenn* for *draghenn*,
1. 16934 *folltheþþ* for *follgheþþ*.

He finds the explanation of these errors in the manner in which a yogh was written. The bar across the top was written first, then the middle, finally the tail, so that the second stage in the writing of a yogh would be a half-formed  $z = t$ . Further examples of confusion of these two letters in *Orm.* are given and grouped under four headings: (1) *t* for *z*, (2) *z* for *t*, (3) the main hand wrote *t*, a later hand added the tail, (4) the main hand wrote *z* and he or a later hand erased the tail. In other manuscripts, contemporary or earlier, there are similar cases, e.g. the striking instance in Bodley 343, folio 111 recto, l. 16, where the rubricator finished the tail with red ink. Burchfield very plausibly suggests that this accidental interchange of *z* and *t* was one of the things scribes looked for in revising manuscripts, and he strongly supports the reading *mainteine* in *Owl and Nightingale* 759.

R. M. Lumiansky in *Concerning the 'Owl and Nightingale'* (*P.Q.*, Oct.), aims at finding a basis for general agreement as to the theme and the authorship of the *Owl and Nightingale*. The theme of the

poem, according to him, may well be the preferment of Nicholas of Guildford. The conduct of the debate, with its strict adherence to the forms, processes, and terminology of a contemporary trial, is intended to show that Nicholas possessed the technical knowledge necessary for a judge: each side of the questions dealt with in the poem, such as love, poetry, astrology, preaching, violence, has for him its strong and its weak points. This leads to the question of the date of the poem. Lumiansky agrees with A. C. Cawley (*M.L.R.* lxvi, 1951), whose astrological material points to a date between 1184 and some time after Henry II's death in 1189, and he would limit this period to the years 1184-94. This conclusion, based as it is on Cawley's article, whose actual evidence is not substantial (cf. *Y.W.* xxxii, p. 85), is less acceptable than that of the authorship of the poem.

A. J. Bliss in *A Note on the Language of A B* (*E. and G. Stud.* v) investigates arbitrary spelling-conventions 'which could not be duplicated by accident and must be due to agreement' in the language of the *Ancrene Wisse* and that of the Katherine Group. Bliss makes a plea for the consideration of the hypothesis which Tolkien rejects, i.e. that the examples of the two groups (A B) may be of varying date and dialect, but may have been 'modernized' into a standard language. Bliss notices a desire in the manuscripts to distinguish between *oper* (adj.) and *oðer* (conj.). It seems that this is rather slender and insufficient evidence. Also Bliss is forced to think of two explanations to cover the exceptions (admittedly few), i.e. (a) the scribes were over-careful, (b) there were neighbouring and related scriptoria, in which he follows d'Ardenne.

Now that the English text of MS. Nero A XIV has been published, M. L. Samuels, in *Ancrene Riwe Studies* (*Med. Æv.*), undertakes to study the relationship of the French and English versions. He successively deals with alliteration, proverbs, word-play, vocabulary, mistranslations, and style. In spite of the fact that this is rather a large field to cover in nine pages of print, certain conclusions emerge that can be checked and which may prove to be helpful. Samuels concludes that the author of the English version used the same stylistic medium as his contemporaries but was less bound by it than they, showing more skill in varying it 'to suit the tone of his subject'. Another suggestion, which needs a good deal more

investigation but is tempting, is that the abundance of repetition and the spontaneous use of it is suggestive of other origins: personal idiosyncrasies, colloquial speech-habits, 'or perhaps even an already existing native literary tradition', as exemplified by the repetitive figures in Old English poetry.

The Breton Lays have been subjected to a penetrating study by G. V. Smithers in *Story-Patterns in Some Breton Lays* (Med. Æv.). Smithers puts the question: what did the term *lay* (sc. of Brytayne) mean for the English writer who gave his work that style or who claimed to be reproducing the substance of one? He answers the question by examining the basic story-pattern to which some of these works can be reduced. According to Smithers there are three basic story-patterns:

Type I with four stages, (a) a mortal is in an unhappy situation, (b) amorous liaison with a fairy, (c) the breach of the taboo, (d) resolution of the crisis.

In type II the mortal and the fairy have a son, whereas type III is the Sohrab and Rustum type: the lovers are mortals and the son brings his parents together after a fight with his father. Smithers mentions examples of each type and then proceeds to discuss three ME. pieces which are 'attempts to graft parts of one formula (whether I, II, or III) on to other material, and therefore attest a consciousness in their authors that the basic formula was especially typical of the literary Breton lay'. These three works are *Sir Degaré*, *Sir Gowther*, and *Sir Orfeo*. Smithers suggests that Degaré's adventure in the castle is yet another version of the episode which was identified in *Desiré* and is linked with elements common to the versions of *Desiré*, *Yvain*, and *Gareth*, while also exhibiting a proximate connexion with an incident in the history of Perceval. Smithers also makes some pertinent remarks on *Sir Orfeo* and *Sir Gawayne* in this fascinating study.

The problem of the opening passage of *Sir Orfeo* is dealt with by A. J. Bliss in *Sir Orfeo*, ll. 1-46 (E. and G. Stud. v). Bliss divides the passage into three sections, the Prologue section, the King section, and the Harper section. Two of these are missing in the Auchinleck MS. This can be explained from the state of the manuscript, in which *Sir Orfeo* began in the last column of the missing folio cut away for the sake of the illumination. This explains the missing

Prologue section, and for the missing Harper section Bliss suggests that in this manuscript it came *before* the King section 'and therefore stood on the lost folio'. In an ingenious way Bliss can account for all forty-four lines of the column on the lost page. He then discusses the problem of the original order of the three sections, for Harley MS. 3810 has Prologue-King-Harper, whereas Bliss convincingly assumes Prologue-Harper-King for the Auchinleck MS. But he moves on to more debatable ground when, after taking the Prologue section from the introduction to *Lay le Freine* on folio 261<sup>a</sup> of the Auchinleck MS., he supplies the Harper section in 'a hypothetical reconstruction' in the dialect and orthography of the Auchinleck MS., on the basis of Harley 3810 with some readings of Ashmole 61. This is an interesting *tour de force*, but cannot be recommended to editors.

In *Sir Degaré: ll. 992-997* (*Mediaeval Studies*, xv) M. J. Donovan explains an historical reference in ll. 992-7 which helps us to understand Sir Degaré better as an imitation 'coming after the *floruit* of the Breton lay'. Three points in this passage, viz. the shield in the azure field, the three boars' heads and the gold in which they are painted, refer to a definite family, the Gurdons or Gordons. In May 1266 Sir Adam de Gordon fought in a single combat like that described in *Sir Degaré*. In other versions, such as can be found in Trivet's *Annales* and in the historic ballad *Prince Edward and Adam Gordon*, the ending is made a happy one. In *Sir Degaré* the three *lions passant gardant* or associated with Edward have given place to three crowns of gold on the heads of maidens, for which Donovan has been unable to find a counterpart in the rolls of arms of the time, and he suggests quite plausibly that the author of *Sir Degaré* 'first allowed the crowns to appear as a badge of royalty but dropped the lions as unsuited to the theme of conciliation' between Edward and Adam Gordon.

We come now to the great literature of the fourteenth century, and in this part of the chapter pride of place ought to be given to the edition of *Pearl* by the late E. V. Gordon, revised by Mrs. Gordon.<sup>2</sup> This edition was originally undertaken by Tolkien and Gordon, then continued by Gordon alone, and Mrs. Gordon has, after fifteen years of delay, been obliged to reduce the size of the edition for publication. One can only regret the necessity of reducing

<sup>2</sup> *Pearl*, ed. by E. V. Gordon. O.U.P. pp. lx + 167. 12s. 6d.

the size of the book—a serious reflection on our present era—while at the same time admiring Mrs. Gordon's work, for that the edition even in its present form is exemplary is no mean achievement on her part. The Introduction contains sections on the Manuscript, Form and Purpose, Doctrinal Theme, Symbolism, Sources, Verse and Style, Author, Date and Dialect; and almost any of these sections contains some valuable remarks which make the Introduction into an excellent piece of work that no one can afford to neglect.

Gordon's views on the poem and on the approach to medieval literature in general may be described as realistic: there is no room here for the fancy interpretations sometimes given to the *Pearl*. Thus 'real experiences . . . lie at the foundation of the poem' (p. xii), and it is good to read that in Gordon's view a directly autobiographical basis for the poem seems likely (p. xvii). Throughout these sections the characteristic features of the poem are related to the literary traditions of the time and to the spirit of the age. The sections on Date and Dialect lead to the conclusion that the poem may be dated between c. 1360 and 1395, 'late rather than early in this period', and that it was made in the southern Pennine region. The text has been edited very carefully, there are valuable and helpful notes, and in six appendixes Metre, Spelling, Phonology, Scandinavian and French elements, and Accidence are discussed in detail. The book also has a Select Bibliography, a Glossary, an Index of Names, and a very useful list of Biblical quotations and allusions.

A few remarks may be made here. At l. 460 Sisam reads *t(r)yste*, not *tyste* as stated in the textual note to the line and in the Note on p. 62; at l. 603 Sisam reads *ilyche* as at l. 546. On p. 98, for *þryuen* and *pro* 868 a reference might have been made to E. S. Olszewska, *Leeds Studies in English*, vi, pp. 55–57; and for the note on p. 99, concerning the present part. in *-ande*, to A. S. C. Ross, *Studies in the Accidence of the Lindisfarne Gospels*, 1937, p. 144. On the problem of *Kyrk*, p. 100, see the suggestion by E. Wadstein, *Saga-Book of the Viking Society*, xi, p. 21. The word *playned*, l. 53, is not in the Glossary. One cannot be grateful enough to Mrs. Gordon for having undertaken the arduous task of preparing E. V. Gordon's work for publication.

It is convenient to place here a study of general interest: *The Art*



of *Reading Medieval Personification-Allegory* (E.L.H., Dec.), in which R. W. Frank, Jr., discusses the difficulties with which the reader of medieval allegories is confronted, and what he can do to overcome them. The writer distinguishes between symbol-allegory and personification-allegory, and he is mostly concerned with the latter. He makes some very useful remarks which will no doubt help the reader to get into the heart of the matter. Yet one doubts whether Frank is not over-simplifying matters a little when he states that 'a few simple principles are all the reader needs'.

Two new interpretations of *Pearl* must be mentioned next. In *La Perle, Essai d'interprétation nouvelle* (Étud. ang., Nov.) L. Le Grelle finds no evidence convincing enough for him to accept the autobiographical conception of the poem. In this rather rambling study Le Grelle suggests that Pearl is Innocence, and that the deeply religious character of the poem is nothing but religious lyricism; all the rest, elegiac form, symbolism, didacticism, is in no way the poetic intention of the composition. What one should see in *Pearl* is 'the expression of an attachment to a moral and religious ideal: Innocence, and to a Person: Christ'. From this point of view Le Grelle investigates the structure, the vision theme, the elegiac theme, leading on to that of the elements of the poem, such as the medieval garden, religious fervour, &c., but the whole of the study does not lead to much, nor is it very convincing.

The second new interpretation deserves closer attention. W. S. Johnson divides his study *The Imagery and Diction of the Pearl: toward an Interpretation* (E.L.H., Dec.) into three sections. In the first section he reviews previous interpretations and finds himself largely in agreement with Wellek, Oakden, and Robertson, but he goes farther in the examination of specific details. In section II Johnson discusses the threefold division of the poem (Introduction, Vision, Conclusion) and subjects the imagery to a careful examination. He finds that there is the world of growing things: garden, vineyard, &c., and the world of light and gems: whiteness, emblems of royalty, &c. Each stanza-group is examined on its key-word. Johnson stresses the double meaning of these key-words. In the third section the conclusion is reached that the contrast between heaven and earth is made not only explicitly, but also through the sets of images traceable throughout the poem. The contrasting symbol is Pearl, which is part of the whole scheme in being symbolic of

the righteous person, the perfect or potentially perfect soul, but also, in a larger sense, of the kingdom of heaven. There is a good deal worth considering in this study, even if there is a danger of simplification.

A textual note on *Pearl*, 382: *mare rez mysse* (M.L.N., Dec.) by Sister Mary Vincent may be conveniently placed here. The editions emend the manuscript reading *marerez* to *manerez*, manners, courtesy. Sister Mary Vincent suggests splitting up the manuscript reading into *mare rez* and translating: 'I am but dust and lack great power (i.e. of speech)'. MS. *res*, OE. *rās*, may be used of the 'onrush' of speech, for which two examples are adduced from *A Prayer of Penitence to God* (Carleton Brown, *English Lyrics of the Thirteenth Century*, no. 88). She also finds an interesting parallel to the situation and the language in Dante's *Purgatorio*, xxxi. 7-9, where *vertù* may stand for 'power of speech'. It would seem, however, that in this interpretation the comparative *mare* is neglected.

Comparatively little has appeared in the field of *Piers Plowman*. Two articles deal with the same subject, viz. an attack on Fowler's article in *Mod. Phil.*, Aug. 1952 (see Y.W. xxxiii, pp. 73 ff.) on the relationship of the three texts. The first is *The Texts of Piers Plowman: Scribes and Poets* (*Mod. Phil.*, May) by E. T. Donaldson, in which he disagrees entirely with Fowler's conclusion. The second attack, the joint work of A. G. Mitchell and G. H. Russell in *The Three Texts of Piers the Plowman* (J.E.G.P., Oct.), goes more into detail. The comparisons on which Fowler based his conclusion are taken one by one and the conclusion is arrived at, most convincingly, that no error in the B or C text has been established by Fowler and that consequently there is no ground for giving up the theory that A, B, and C texts were written by the same poet.

Randolph Quirk has made a penetrating and valuable study of *Langland's Use of Kind Wit and Inwit* (J.E.G.P., Apr.) for which he has been able to make use of the material of the new Middle English Dictionary now in process of appearing. Quirk first gives a survey of the use of *Kind(ly) wit* in ME. and suggests that Langland's *Kind wit* corresponds to Pecock's 'natural logik' in the *Folewer* rather than to his idea of 'Kindeli witt' in the *Repressor*. Langland uses *Kind* to emphasize that *wit* is natural, inborn in creatures. Quirk interprets *kind wit* (as against *wit*) as representing

'the unity of and at the same time the distinction between the *vis cogitativa* and the *ratio particularis*'.

*Inwit* in its general use renders man's intellectual powers; when more narrowly applied to the idea of *intellectus* it may come to mean 'conscience'. But Langland maintains a scholastically accurate distinction between *inwit* and *conscience*, the latter being one aspect of *inwit*'s activity: the awareness of right and wrong brought to bear upon one's actions. It appears, then, that Langland's use of these two terms differs from that of most writers.

There is only a small number of articles on *Sir Gawain and the Green Knight*. In *The Green Squire* (*Med. Æv.*) J. R. L. Highfield draws attention to the existence of a *scutifer viridis*, a certain Simon Newton, a West Midland man of some importance who was alive between 1363 and 1380. He was personally known to Edward III and was a soldier in Edward's service. Highfield gives as full an account of this person as is possible at the moment, and while admitting that there is no certain connexion of Simon Newton with the West Midland poem of *Sir Gawain*, he suggests that 'no opportunity should be missed of adding to or correcting' his account, and he adds that especially Alexander Pulesdon and the South Lancashire and West Midland clerks in the household of the Duke of Lancashire should be kept under focus. This seems indeed exciting news and it may very well pave the way for getting closer to the author of *Sir Gawain*.

Of the *Two Notes on Middle English* (*Neophilologus*, Apr.) by Beatrice White the one that concerns this chapter deals with *Sir Gawain*, l. 295, the word *barlay*. The poem *Christ's Kirk on the Green* was perhaps the inspiration of Drummond of Hawthornden's *Polemo-Middinia*, of which Edmund Gibson published an annotated edition in 1691. On p. 9 of this edition the word *barlaphumle* occurs, which is commented on by Gibson: 'Vox videtur deduci ex bardla, ictus, verber & fimbull, grande, vehemens quid.' With this the gloss on *barlefummil* in *Christ's Kirk on the Green*, Glasgow, 1794, may be compared: 'Cry'd, Barley, or, a Parlefumil, I'm fallen.' Beatrice White suggests that further investigation of Gibson's gloss *bardla*—*ictus, verber* may provide a more satisfactory explanation of Gawain's *barlay* than has been hitherto suggested. Thus a spark of light falls on this difficult word which, as Dr. White suggests, 'is

worth following for a moment if only because it gives a clear idea of the growing interest in Anglo-Saxon studies in the late seventeenth century'.

In *A Point of Syntax in Sir Gawain and the Green Knight* (N. and Q., Aug.) T. Akkertal argues plausibly for the meaning 'out of it' for *theroute* at ll. 518, 2000, and 2481, and for the meaning of 'with, together with' for *therewyth* at l. 121.

Gower is represented by only one note, *Gower's Tale of Constance* (N. and Q., Sept.) in which Robert E. Dulak maintains that one of the changes made in this tale seems to have a definite purpose. In Gower Dame Hermingild is killed before she had been baptized, in Nicholas Trivet (*Anglo-Norman Chronique*) she is killed after her baptism. Dulak argues that Gower's purpose in this change from his source was to portray the three kinds of baptism, that of blood, of desire, and of water. Trivet has the baptism of blood and of water. By having Hermingild murdered before her baptism, but after she had professed a desire to be baptized, Gower brings in the third kind of baptism, that of desire. This may be right, although there are perhaps other explanations.

A challenging study of the Wycliffe Bible comes from Sweden. The book, *The Wycliffe Bible, Part I: The Principal Problems connected with Forshall and Madden's Edition*,<sup>3</sup> by Sven L. Fristedt, was begun in 1925 and has had the support of eminent Swedish scholars. In Chapter I the author deals with the main problems bound up with Forshall and Madden's edition, such as the parts played by Hereford and Purvey, Wycliffe's share in it, dating of the Versions and the manuscripts. Chapter II deals in detail with Forshall and Madden's edition of the Wycliffe Bible, their methods and what the author calls their 'Amazing Treatment of the Surmised Original' (MS. E, which Fristedt proves to be only a copy). The 'Oxford Idiom' is dealt with in the third chapter. Fristedt does not believe in the Oxford idiom and considers it a myth constructed by Dibelius. Here he agrees with Brunner (*Die englische Sprache*, i, p. 95).

An unexpected discovery made Fristedt concentrate on two dialect criteria which led away from Oxford. A work deposited in type-

<sup>3</sup> *The Wycliffe Bible. Part I: The Principal Problems connected with Forshall and Madden's Edition*, by Sven L. Fristedt. Stockholm Studies in English IV. pp. xvi + 148. Kr. 18.

written form in the Bodleian Library, *A Lollard Version of the 'De Salutaribus Documentis' as compared with the Wycliffe Bible*, really forms the basis of the present book, and in it Fristedt compares the methods of translation and the language of the Wycliffe Bible with those of a contemporary English rendering of the pseudo-Augustine Latin tract 'De Salutaribus Documentis' (Ch. IV). The surmised original MS. (E) is discussed in Ch. V. The original idiom may have been northern, and the importance of Leicestershire is stressed. Fristedt considers it 'very probable that the making of the first version was effected within Leicestershire' (p. 98). The last chapter deals with the Authorship of the Versions. A detailed examination of 'Wycliffe and the Early Versions', the authorship of Hereford and Purvey, &c., leads to the conclusion that 'the Wycliffe Bible is nothing but a series of revisions' (p. 141). The phases are: (a) a first crude translation or paraphrase made by Hereford and his helpers. The original is lost, but its wordings are extant in some manuscripts. Wycliffe and Purvey 'cannot be exempted from a share in the translation of parts of the original'; (b) the first revision, revealed for the first time in this book, made by Purvey and his helpers, probably under the auspices of Wycliffe; (c) the second revision, the later version, made by Purvey and his helpers. This is an important study which, if only because of its discovery of the First Revision, and because of its defining the position of Wycliffe in the whole work, will open up new paths in the study of the Wycliffe Bible.

The question put in the title of H. J. Wilkins's monograph *Was John Wycliffe a negligent Pluralist?* is answered in the affirmative by Joseph H. Dahmus in *Wycliffe was a negligent Pluralist* (*Spec.*, Apr.), in which he shows that Wycliffe was absent from Fillingham between 1364 and 1368, during which time he was living in Oxford. Wycliffe had had difficulties at Aust, where his non-residence had been proved. Owing to these difficulties he regularized his position in 1368, when he moved to Ludgarshall, only sixteen miles from Oxford. Dahmus shows, however, that that is only partly the reason for the move: Wycliffe also feared that his negligence at Fillingham might be used against him in his quarrel with Archbishop Langham over the Wardenship of Canterbury Hall. An interesting sidelight is here thrown on Wycliffe's earlier years.

Volume XIV of the *Library of Christian Classics* deals with the

*Advocates of Reform*,<sup>4</sup> with the sub-title 'From Wyclif to Erasmus'. It is the work of Matthew Spinks. Besides a general introduction dealing with the period after the break-up of Scholasticism, the book falls into four parts containing translations of some of the works of Wycliffe, the Conciliarists, John Hus, and Erasmus. The arrangement is such that Spinks has written a short but excellent Introduction to each part, after which the translations follow. There are Bibliographies and Indexes. The chapter on Wycliffe presents the most essential biographical data of his life and views him as an advocate of radical reform. Large extracts of Wycliffe's *Treatise on the Pastoral Office* and *On the Eucharist* are then given, edited and translated by Ford L. Battles. The book is admirably done and gives a very good idea of religious thought in the fourteenth and fifteenth centuries.

Passing to the fifteenth century, the following study may be mentioned, although the name of Richard Rolle appears in the title. In *Versions of the Meditations on the Passion Ascribed to Richard Rolle (Med. Æv.)* M. M. Morgan deals with five manuscripts of the English text of the *Meditations on the Passion*, two manuscripts of the compilation containing Latin extracts corresponding to passages in the English Meditations, and with the early fourteenth-century MS. Camb. Ee. vi. 16. This manuscript is written partly in French and partly in Latin. Miss Morgan attempts to define the relation of each version to this Cambridge manuscript. She traces the change from the collection of brief prayers on one theme to the more continuous and emotionally warmer meditation as represented by MS. Camb. Ll. i. 8. The style becomes richer, until finally, in the two manuscripts of Latin extracts 'the full and rounded single meditations are included in a total pattern, five parts, five groups in each part, fifteen meditations in each group', which tends towards the numerical symbolism of the rosary pattern. Miss Morgan points out that we have to do here with the refined expression of the common features of devotion of the time, 'individuality lying only in the clarity and balance of statement'.

*The Fox and the Goose (Eng. Stud., Aug.)* is the subject of a note by Joyce Bazire, in which she pleads for the meaning 'deceive, out-

<sup>4</sup> *Advocates of Reform: From Wyclif to Erasmus*, ed. by Matthew Spinks. S.C.M. Press: *The Library of Christian Classics*, vol. xiv. pp. 399. 30s.

wit' for *berde* in the passage ll. 5-9, and suggests reading *while* for manuscript *will* at l. 24.

The year's E.E.T.S. edition is that of *The Metrical Life of St. Robert of Knaresborough*<sup>5</sup> by Joyce Bazire. The Introduction deals first with the description of MS. Egerton 3143 and its contents, together with what little is known of its history. Then follows a discussion of the provenance of the texts. Under A. 8 (p. 11) the forms *forgyff*, *gyff* are perhaps too boldly drawn into the northern dialect. (Sievers-Brunner states that traces of *y* for *ie* < *e* are very rare in the north.) Under A. 10 (p. 12) the *e*-forms are unsatisfactorily explained. But this does not affect the general conclusion that the author belonged to the northern area. Other sections in the Introduction deal with the date of the other ME. pieces in the manuscript, Vocabulary, final *-e*, and the background to the *Life*, &c. This is a careful edition, showing accuracy of scholarship. The Notes to the text are informative. Perhaps some reference to M. Bloomfield's book on *The Seven Deadly Sins* might have been added to the note to l. 1177. Latin related texts are given in four appendixes. There is also a good Vocabulary. This book is a welcome addition to the E.E.T.S. Series.

The letters of one member of the Paston family are dealt with in *The Letters of William Paston (Neophilologus, Jan.)* by Norman Davis. After a short discussion of the manuscript and of the characteristic features of the language of the pieces written in William Paston's own hand, such as Spellings, Sounds, Forms, and Syntax, Davis concludes that William Paston wrote a type of English which was in some ways more modern, in others more 'metropolitan' or orthodox, than that of some later members of the family. Legal practice accounts for the unusually strong French influence. It is more surprising that his son John, who went to Cambridge and the Inner Temple, should have retained as much local colour as he did. Davis also suggests that it is better not to ignore the differences of the scribes and of the writers of the letters, and not to classify the collection as 'the Paston Letters, Norfolk'.

Three studies deal with problems connected with Malory's *Morte*

<sup>5</sup> *The Metrical Life of St. Robert of Knaresborough*, together with the other Middle English pieces in British Museum MS. Egerton 3143, ed. by Joyce Bazire. E.E.T.S. o.s. 228. 1953 (for 1947). pp. x+148. 25s.

*D'Arthur*. In the first of these, *The Prose Lancelot in Malory* (Univ. of Texas Studies in English, xxxii), R. H. Wilson discusses in detail two of Malory's stories which are not so far removed from the normal sources as has sometimes been thought. Lancelot's encounter with Sir Pedyvere in Book VI, often described as of doubtful origin, may ultimately be connected with MS. B.N. fr. 117-20: Malory may have been working from a similar text, in which, as in this one, Lancelot and the lady are married. Wilson suggests that Malory's source may have been 'in an intermediate position between two manuscript families', so that the source and Malory agreed now with one family, now with the other. The second story examined by Wilson is the latter part of the 'Charrette' (Book XIX). He shows that there is only slight evidence that here Malory's source was not a normal text of the *Lancelot*. Wilson then proceeds to examine the complete departures from the Vulgate tradition, the interpretation of the Chapel Perilous and Sir Phelot, Sir Pedyvere, and the entire 'Charrette' story, and concludes that such departures may very well be the result of 'what Malory remembered, or thought he remembered, of romances which he had known and lost years before'. Wilson's article is, as usual, a notable contribution to Malory scholarship.

In *The Relationship of Lancelot and Guinevere in Malory's Tale of Lancelot* (M.L.N., Feb.) R. M. Lumiansky attempts to show that four of the five references to the Lancelot-Guinevere relationship are Malory's original additions and that these references when taken together serve to unify the tale. Lumiansky thinks that they represent Malory's effort to fit the tale of Lancelot 'into a progressive development of the Lancelot-Guinevere relationship which runs through the *Morte D'Arthur*'. In the first example (Vinaver, i. 248, 8-19) the matter hinges upon the interpretation of the line 'he is the fyrste Knyght that the Freynsh booke makyth mencion of aftir kynge Arthure com frome Rome', where Vinaver rightly takes 'fyrste' to mean the first in chronological mention. Lumiansky wants it to mean that he was pre-eminent and that therefore Guinevere held him in great favour. Lumiansky is more convincing in his other examples, but whether one agrees with his argument or not depends on the view one takes of his overall conception of Malory's work: there is an intentional general pattern of progressive development in *Morte D'Arthur* for the adulterous relationship of



Lancelot and Guinevere. Vinaver holds that Malory produced his writings not as a unified whole, but as eight separate romances.

In *The Place of the Quest of the Holy Grail in the Morte D'Arthur* (M.L.R., Oct.) P. E. Tucker shows that the *Quest of the Holy Grail* in Malory's works can best be understood as part of the story of Lancelot. Malory arrives at a judgement on the conflicting loyalties of love and chivalry. Tucker suggests that Malory was troubled by the French conception of Lancelot as the supreme Knight and lover. To Malory chivalry and worship have a moral significance. He dislikes the idea that love-service is an integral part of Knighthood. How can he then present the later story of Lancelot? The answer Malory found in his treatment of Lancelot in the *Quest*. In Malory's version Lancelot undergoes penance on account of his love of Guinevere. For Malory Lancelot's Knighthood should be independent of his love for her. A new interpretation of the story of Lancelot is developing in Malory's version of the *Quest*: Malory begins to distinguish between good and bad chivalry. The bad chivalry is Lancelot's love for Guinevere. On the strength of well-chosen illustrating passages Tucker concludes that for Malory the service of love degrades the ideal of Knighthood and Malory makes Lancelot realize this in the end. This conception of Lancelot was evolved in Malory's treatment of the *Quest*. It would seem that there is a good deal to be said for this.

In *Edward I, Arthurian Enthusiast* (Spec., Jan.) R. S. Loomis modifies the theory that Edward's interest in Arthur was dictated by political considerations. Starting from the earliest Round Table held in imitation of the festivities as we know them from the romances, in Cyprus in 1223, Loomis surveys the whole field of thirteenth-century Round Table festivities and advances a veritable wealth of evidence for Edward's interest in Round Tables and their pageantry. Edward I was strongly influenced by literary tradition, not so much as to practical politics but as to the romantic atmosphere, the Arthurian pageantry, with which he enveloped his practical politics. 'He liked to think of himself in the role of *Arthurus Redivivus*.' This learned and magnificently documented study is, as Loomis remarks, a curious illustration of the impress of literature on events and of events on literature, and of how 'the history of poetry and the poetry of history are inextricably intertwined'.

Sidney Painter sheds some light on the confusing appearance of three Geoffreys who had 'of Norwich' added to their names. In *Norwich's Three Geoffreys* (*Spec.*, Oct.) Painter re-examines the sources of the tale of the arrest, imprisonment, and death of one Geoffrey of Norwich, one of the direst atrocities with which King John is charged. The three Geoffreys concerned are Geoffrey de Buckland, Geoffrey de Burgh, both Archdeacons of Norwich, and one Geoffrey of Norwich, Justice of the Jews. Painter shows that the last-mentioned Geoffrey was involved in the conspiracy of Robert fitzWalker and died in a royal castle. Roger of Wendover, who had heard of at least one Geoffrey, Archdeacon of Norwich, confused him with the Justice of the Jews. This confusion, once shared by his contemporaries as well as by later historians, now seems to have been solved most plausibly.

One of the more popular allegories in medieval literature was the *Dispute and Reconciliation of the Four Daughters of God*, an extended interpretation of Psalm lxxxiv, 11, of the Vulgate. In *The Four Daughters of God: A New Version* (J.E.G.P., Jan.) Ralph A. Klinefelter publishes a new version recently found as part of a devotional fifteenth-century work, *The Life of the Virgin Mary and the Christ*, Trinity College, Dublin, MS. 423, ff. 123<sup>a</sup>–146<sup>b</sup>. This new version follows the Bernard ('Sermon on the Annunciation') and the pseudo-Bonaventura ('Meditationes Vitae Christi') tradition, with a greater affiliation with the latter work. The speeches of the daughters are short, emphatic, and well organized, and tend to give the allegory a striking dramatic quality.

M. S. Blayney throws new light on a supposed work by Sir John Fortescue in *Sir John Fortescue and Alain Chartier's Traité de L'Esperance* (M.L.R., Oct.). Among the published works of Fortescue there is a Fragment from MS. Cotton Vitellius E X (ff. 176–81), called 'Dialogue between Understanding and Faith', which according to Miss Blayney is a translation of Chartier's *Traité de L'Esperance*, to be found complete in MS. Rawlinson A 338. There are reasons for doubting the attribution to Fortescue. Miss Blayney gives a full account of the work and doubts whether it is Fortescue's translation especially because of two passages, which suggest an author less versed in concepts of government than Fortescue was, and because H. Spelman, who owned the Rawlinson MS., did not recognize it as Fortescue's.

The canon of Lydgate's work is affected by *A newly discovered Fifteenth-century English Manuscript* (M.L.Q., Mar.), in which R. A. Klinefelter discusses the recently discovered manuscript at the Venerable English College, Rome, containing poems by Lydgate and other interesting material. The article also contains a welcome announcement of forthcoming work. Lydgate's *Life of Our Lady* will be edited from this manuscript, and Klinefelter and MacCracken are preparing a study which will discuss the question of Lydgate's authorship of some of the items contained in this manuscript.

In the field of drama, an interesting Note, *Retribution in English Medieval Drama* (N. and Q., Dec.) by D. C. Boughner, points out that native English Drama was already groping its way towards the concept of retribution in tragedy outside Lydgate, who in the *Fall of Princes* found retribution for sinners in this world rather than in the next. There are three documents that point in this direction, viz. *Dux Moraud* (fourteenth century); *Pryde of Lyfe* (c. 1410), and *Ludus Coventriae* (1468), Pageants 18 and 20. These works strongly suggest that tragic retribution had inspired drama before Boccaccio and Lydgate had been assimilated, and that the association with Herod was due to his traditional character as a tyrant, 'whose role prepared the way for the Senecan villains of Elizabethan drama'.

J. A. Bryant, Jr., is more concerned with the actual acting than with literary history in *The Function of Ludus Coventriae 14* (J.E.G.P., July), in which he argues that the 'Prologue of Summoner' was put in the play of *The Trial of Joseph and Mary* by the compiler of *Ludus Coventriae* on purpose. He saw his chance of getting in a reliable device for obtaining money. It seems dramatically acceptable to argue, as Bryant does, that, in the Prologue, *Den* addressed the audience and perhaps even pointed to specific persons there. Thus the preparation for the money-begging enhances the dramatic quality of the play.

Lastly in the field of drama comes a study of *Everyman* (*Étud. ang.*, Feb.) by R. W. Zandvoort. In it he discusses two questions: what does *Everyman* represent?; what is its relationship to the Dutch play of *Elckerlyc*? After an appreciation of *Everyman* Zandvoort argues that its elements make sense only within the framework of pre-Reformation Catholic doctrine. It was composed

during the last period in the history of western Europe in which it was possible to write a play that was at once thoroughly religious and thoroughly human. After a brief survey of the *Everyman-Elckerlyc* problem Zandvoort re-examines some rhymes and finds that in some cases rhyme is presented at the expense of meaning. On the basis of two passages (*Ev.* 155/6; 323) he shows that the translator read the play once or twice, knew the action and what was coming, and so sometimes anticipated, thereby impairing the logical sequence of the dialogue. Zandvoort finally draws attention to recent studies by Van Mierlo, who proved that the English translator worked from the Dutch text of c. 1525. It is therefore probable that we should think of *Everyman* as an early sixteenth-century play.

In the field of the ballad is to be noted Curt F. Bühler's *Note on the Ballade to Saynte Werburge* (*M.L.N.*, Dec.). At the end of H. Bradshaw's *Lyfe and History of Saynt Werburge* three ballads are printed. All five stanzas of the last of these are acrostics, the first letter of each line of the first four stanzas spelling out the name 'Werburga', while the last stanza gives the name of the writer: Bulkley C. The writer may then have been a member of the family of Bulkeley of Cheadle, or else, perhaps more likely, a member of the Bulkley family, of which one, George Bulkley, was Mayor of West Chester in 1495. The quality of the verses, however, does not encourage going farther into the identity of the author.

## VI

### THE RENAISSANCE

By WILLIAM A. ARMSTRONG

A WELCOME reissue was Egon Friedell's *A Cultural History of the Modern Age*,<sup>1</sup> first published in German in 1927. Friedell was an Austrian Jew, an actor and a scholar, a pupil of Max Reinhardt's, an admirer of Spengler and Shaw, a wit who found it necessary to commit suicide in Vienna in 1938. These biographical details have their counterparts in the dramatic organization, the interest in costume and architecture, the arresting intuitions, the witty dialectics, and the fatalism of his major work. Friedell believed that the writing of history is 'the business of a poet', that the imagination is the best guide to truth, and that truth leads inevitably to paradoxes. The 'modern age', as his imagination conceives it, is the period from the Black Death to the First World War, 'the story of a brief interlude of the supremacy of reason' between the irrationalism of the Middle Ages and that of the present. The key-belief of the Middle Ages, he claims, was that only ideas are real: *universalia sunt realia*; medieval man lived what Plato taught. The transition from the Middle Ages to the Renaissance began with Occam's dictum that universals are merely vague symbols, not realities: *universalia sunt nomina*. The subsequent triumph of Nominalism is 'the most weighty fact in modern history' because it created an intensely rationalistic disposition of mind, which in turn created new forms of economic and social organization. To Friedell, however, economics and politics belong to the lowest grade in the hierarchy of human activities. He concerns himself chiefly with philosophy and the arts, which are more significant than science and belong to the highest grade. The key-concept of the Renaissance was the notion that man was 'a sort of God', capable of

<sup>1</sup> *A Cultural History of the Modern Age*, by Egon Friedell, tr. C. F. Atkinson. New York: Alfred A. Knopf. London: Mayflower Publishing Coy., and the Vision Press. Vol. i, pp. xxvii + 353. \$6.00. 42s.; vol. ii, pp. ix + 457. \$6.75. 42s.; vol. iii, pp. ix + 489. \$6.75. 42s.

making the world 'clear and comprehensible'. Correspondingly, the Reformation was an attempt to rationalize faith which ended by sanctifying work, money, and the State. Like Spengler, Friedell finds in Faust the embodiment of this new spirit: as an alchemist, he exhibits the new interest in wealth and worldly power; as a theologian, he illustrates Protestant tendencies; as a tragic hero, he loses his soul because, like modern man, he believes that every riddle can be answered. Friedell's discussion of English representatives of this period is as engrossing—and as provocative—as his general thesis. He finds little to admire in Queen Elizabeth; she made a fine art of cant. Bacon, for all his philosophy, failed to appreciate the genius of Harvey and William Gilbert, and his influence did more for the utilitarian sciences than for the lofty speculations of Newton and Darwin. Shakespeare illustrates the paradox of genius; from one aspect, he was the product of his age because the ideas that he formulated had been latent in its mind: from another aspect, the age was the product of his genius, because through his writing he 'multiplies himself mysteriously and thousandfold'. No one will accept all of Friedell's intuitions, but few will deny his audacity, his shrewdness, his imagination, or his command of the memorable phrase.

The complexity of the period known as the Renaissance is also illustrated by the contributors to a symposium<sup>2</sup> arranged by the Metropolitan Museum of New York. Surveying the economic history of the period between 1330 and 1530, Robert S. Lopez points out that it was not a period of continuous expansion but one of 'a great depression' followed by 'stabilization at a lower level than the highest medieval summit'. Paradoxically, the value of humanism 'rose at the very moment that the value of land fell'. In a cautious examination of the religious ideas of the period, Roland H. Bainton suggests that the Renaissance 'may be viewed as another of the perennial upsurges of the Hellenic against the Hebraic spirit', because the immanentism taught by neo-Platonists was the chief element in its conception of God, whereas the Reformation was a return to the Judaic idea of a transcendent Deity. Acknowledging the influence of Italian models on the literature of the period, Leicester Bradner emphasizes at the same time the

<sup>2</sup> *The Renaissance: A Symposium*, by Wallace K. Ferguson, Robert S. Lopez, George Sarton, Roland H. Bainton, Leicester Bradner, and Erwin Panofsky. New York: The Metropolitan Museum of Art. pp. 93. \$1.50.

strength of medieval traditions in England and the new syntheses achieved by her best writers. The pastoral romance, for example, began in Italy as 'poetic literature of escape', but Sidney's *Arcadia* is dominated by such epic themes as heroic action, questions of state policy, and examples of good and bad rule.

The profoundest of these essays is Erwin Panofsky's *Artist, Scientist, Genius: Notes on the 'Renaissance-Dämmerung'*. Some critics, he remarks, have described the Renaissance as 'an anticlimax between two peaks', the one being the break with the Aristotelian concept of motion by the nominalists of the fourteenth century, the other being the purely quantitative interpretation of nature established in the seventeenth century. Against this thesis, Panofsky argues brilliantly for an acknowledgement of the Renaissance as a great period of 'decompartmentalization' which broke down barriers between philosophy and religion, between manual and intellectual work, and between art and science. Discussing the latter in detail, he shows how certain artists of the alleged period of 'anticlimax' actively promoted a more accurate study of botany, zoology, geography, physics, perspective, and anatomy. This remarkable essay is illustrated by twenty reproductions of drawings, diagrams, and paintings.

Christopher Morris's excellent survey of political thought from Tyndale to Hooker<sup>3</sup> is notable for its lucidity, its comprehensiveness, its apt quotations, and its pertinent discussion of certain poems and plays of the period. It was a period which produced theories of society rather than the State and expressed them in terms drawn from traditional theology and jurisprudence and thus has special difficulties for the modern reader. The great achievement of its Catholic theorists was that they preserved 'the great and fruitful concept of Natural Law' as something which human reason can discern. More's *Utopia* is basically a demonstration of how much human reason can accomplish without the aid of revelation. A kindred faith in reason informs the schemes for the education of princes elaborated by such humanists as Sir Thomas Elyot. The Protestant reformers, on the other hand, distrusted human reason and made the divine revelation of the Bible their chief guide. Morris justly praises John Ponet as the acutest of the Puritan theorists and

<sup>3</sup> *Political Thought in England: Tyndale to Hooker*, by Christopher Morris. Home Univ. Library of Modern Knowledge. O.U.P. pp. x+220. 6s. See also Chapter VII.

skilfully shows how he 'outlined almost the whole of the Whig political philosophy more than two centuries before it came into its own'.

Anglican theories are effectively illustrated by *A Mirror for Magistrates*, which expounds such characteristic doctrines as the divine institution of kings, the advantages of hereditary succession, the virtues of obedience, and the inevitable punishment of tyrants and rebels. At the same time, Morris makes it clear that Protestants of the period did not preach the theory of the divine right of kings; none of them sets the king above the law, and many assert that laws are not made by the king alone, but by 'the king in parliament'. By showing a way in which the natural laws discovered by reason could supplement the revelation of the Bible, Hooker succeeded in reconciling two great traditions of thought in his *Laws of Ecclesiastical Polity*, which ranks as the 'earliest philosophical masterpiece written in the English language'.

The year 1953 was notable for the number and quality of its studies of the religious leaders of the period, which will now be discussed according to the chronological order of their subjects. Analysing *The Oxford Lectures of John Colet (Journal of the History of Ideas, Oct.)* P. Albert Duhamel argues that they 'mark a radical break with late medieval traditions', chiefly because Colet discarded the dialectical method of the Scholastics and expounded his texts according to the grammatical method of the early Patristic writers and the Italian humanists. The dialectic of the Scholastics caused them to limit their consideration of a text to problems susceptible of logical statement. Colet, however, employed the grammatical method of St. Jerome and Lorenzo Valla, which involved the use of history, rhetoric, and metaphorical statement. Hence he relates St. Paul's epistles to his life, to the audiences for whom he wrote them, and to their historical background. Hence, too, he discusses St. Paul's figures of speech and uses neo-Platonic images to clarify them because he believes that metaphorical knowledge is the best that man's imperfect mind can achieve. Colet may have learnt this method from Grocyn and Linacre before he went to Italy. He certainly passed it on to Erasmus, who modelled his work on that of St. Jerome, the 'grammatical doctor'. Duhamel concludes that 'Colet's synthesis of grammatical method and Christian subject-matter created an ideal of "Godly Wisdom" which



permeated early English humanism' and claims that Colet's lectures were more important in the history of English literary humanism than More's *Utopia*.

As its title implies, Lacey Baldwin Smith's monograph<sup>4</sup> is primarily concerned with the contrast between the political problems which confronted such reforming prelates as Cranmer, Latimer, Ridley, Hooper, Farrar, and Turner and such conservative prelates as Gardiner, Tunstall, Bonner, Sampson, Stokesley, and Heath between 1536 and 1558. Both groups had the same educational, social, and religious background, but whereas the reformers followed a religious way of life after graduation, the conservatives became practical statesmen, administrators, and diplomats, gradually abandoning their interest in humanism and religious reforms. To the reformers scriptural sanctions were paramount, whereas the conservatives at first compromised the tenets of their faith for the sake of national unity, then became obstinate upholders of Catholic doctrines when they saw the revolutionary implications of Protestant ideas.

Students of the religious literature of the period will find Smith's discussion of such works as *The Bishops' Book* of 1537, *The King's Book* of 1543, and *The First Book of Common Prayer* of 1549 particularly interesting because he illustrates from them the increasing magnitude of the conflict between two groups of men who had once enjoyed free and friendly discussions at the White Horse Tavern at Cambridge. *The Bishops' Book* is significantly ambiguous when it deals with good works and justification by faith: *The King's Book* demonstrates the increasing conservatism of Gardiner and his followers in its forthright assertion of the value of works and the validity of the doctrine of free will; the *First Book of Common Prayer*, on the other hand, illustrates the radical Protestantism of the reforming group when it describes the Mass as a thanksgiving, not an oblation. Smith's references to the opinions of Sir Thomas More are likewise apt, for they show how clearly he discerned the dilemma of English Catholics long before Gardiner and his group discovered that their only hope lay in strict conservatism.

<sup>4</sup> *Tudor Prelates and Politics 1536-1558*, by Lacey Baldwin Smith. Princeton, New Jersey: Princeton Univ. Press. London: O.U.P. pp. x + 333. \$5.00. 40s.

Harold S. Darby's conviction that Hugh Latimer was 'the greatest of our Reformation preachers in England' gives shape and strength to his chronicle of the life and work of this divine.<sup>5</sup> As a theologian Latimer was neither subtle nor deeply learned. Though Thomas Bilney taught him at Cambridge how 'to smell the word of God' and to make the Bible his chief guide, his disputations with conservative clerics in 1532 and 1533 show that for some time he tried to minimize the significance of such controversial doctrines as those concerned with purgatory and prayers to the saints instead of attacking them. In 1537, however, Cranmer began to exercise a decisive influence upon his theology; as a result, he rejected the Six Articles and resigned the Bishopric of Worcester in 1539. Under Edward VI, Latimer was restored to favour, but refused all offers of bishoprics and devoted his energies to his vocation as a preacher. Some of his sermons were imperfectly transcribed for publication and scores have been lost, but Darby impressively demonstrates the breadth and relevance of the themes of those that survive. Latimer believed that a preacher should deal candidly with the day-to-day moral responsibilities of his hearers, however low or exalted they might be. Hence he preached about the failings of kings, the treachery of Thomas Seymour, the peculations of officers of the Crown, the bribery of judges, the luxury of clerics, the avarice of enclosers, the dishonesty of cattle dealers, the card-playing of students, the late rising of noblemen, and the frivolous coiffures of their wives. His style had a greater range than is sometimes supposed; he was familiar with the idioms and imagery of the city street and riverside as well as the countryside. His pride in being 'mere English' is apparent not only in his defence of the vernacular Bible but in the Saxon pungency and alliteration of his prose style. Latimer was a great moral force because he combined a profound awareness of the interrelated economic and religious revolutions of his age with a command of local instances and penetrating words equal to that of an Amos or an Isaiah.

Lively, discriminating, and scholarly, J. F. Mozley's book<sup>6</sup> is likely to become the standard guide to Miles Coverdale's work as a translator of the Bible. In his biographical survey he deals carefully with controversial questions and shows that there are good

<sup>5</sup> *Hugh Latimer*, by Harold S. Darby. The Epworth Press. pp. 262. 21s.

<sup>6</sup> *Coverdale and his Bibles*, by J. F. Mozley. Lutterworth Press. pp. x + 359. 27s. 6d.

reasons for believing that Coverdale was born in York, that his 1535 translation of the Bible was printed at Cologne, not Zürich, and that it was really his religion, not his debts, which led Queen Mary to imprison him. He shows, too, that in his theological development 'from Erasmus through Colet to Luther', Coverdale was guided by the ill-fated Robert Barnes. The greater part of the book, however, is a very thorough examination of the sources, printers, editions, and literary characteristics of Coverdale's translations. Before translating the entire Bible Coverdale helped Tyndale to translate the Pentateuch (1529) and paraphrased Campensis's Psalter (1534). An analysis of the influence of Tyndale, Luther, the Zürich Bible, the Vulgate, and Pagninus upon Coverdale's Bible shows that 'he leans heavily on the German versions, pays much less heed to the Latin, and uses Tyndale freely, whenever he has him at his disposal, but not without subjecting him to considerable revision under the guidance of the Germans'. The generous quotations and detailed comparisons which support this general conclusion also reveal that Coverdale was addicted to Germanisms and had an even stronger preference for Anglo-Saxon words than Tyndale had. The so-called Matthew Bible (1537) was mainly the work of Tyndale and Coverdale as edited by John Rogers. Its middle section—*Ezra* to the *Apocrypha*—was borrowed from Coverdale. As editor of the Great Bible (1539), Coverdale revised the Matthew Bible with the aid of Munster's edition of the Old Testament and Erasmus's edition of the New Testament, and took 'a step forward in the direction of the careful accuracy and Hebraic colouring of the Authorized Version'. Though he indicated additions made by the Vulgate to the Hebrew and Greek texts, Coverdale, like Tyndale, deliberately excluded such words as 'church', 'priest', 'charity', and 'penance' from his translation, and thus displeased conservative prelates who consequently obstructed the plan to install a copy in every church. Mozley also discusses Coverdale's diglots of the New Testament (1538) and the Psalter (1540), and in one of his appendixes he lists, with useful bibliographical and literary notes, his entire works.

A French pioneer of religious toleration is the subject of Jean Jacquot's article, *Sébastien Castellion et l'Angleterre: Quelques Aspects de son Influence (Bibliothèque d'Humanisme et Renaissance, Fév.)*. The main aim of Castellion's *Dialogues sacrés* (Bâle,

1545) was to introduce the Scriptures and their moral teachings to children in the form of simple but vivid dialogues in Latin. Their popularity in Great Britain is proved by the publication of twenty editions and four translations between 1560 and 1781. A more controversial work was his *Dialogi IIII* (Aresdorf, 1578), in which he asserted the freedom of the will and the possibility of salvation for all against the doctrines of predestination and election. An attempt to publish a translation of one of these dialogues in England in 1581 was suppressed because the authorities thought that his Protestant humanism was as subversive as Anabaptism. Castellion transmitted certain latitudinarian doctrines to John Hales, probably through Dutch intermediaries.

Franklin T. McCann's volume<sup>7</sup> arrived too late for notice in *Y.W.* xxxiii. Despite some elementary and some irrelevant passages, it is a useful survey of English interest in America between 1492 and 1585. This interest developed somewhat slowly, McCann suggests, because of the contemporary belief that gold occurs only in tropical regions, which, in conjunction with the Spanish monopoly of such regions in America, led many Englishmen to assume that no profitable enterprise in the New World was possible. Until Richard Eden published his *Decades* in 1555, the most detailed and accurate accounts of America were in foreign languages. Previous to this date, Alexander Barclay had censured exploration as a futile activity in *The Ship of Fools* (1509) but Sir Thomas More and John Rastell had shown a more sympathetic attitude. More locates his Utopia near America and describes Raphael Hythlodaye as one of the select band who accompanied Amerigo Vespucci on his voyages. The Utopians' contempt for gold may have been suggested by similar descriptions of American natives in the spurious Soderini letter or in Peter Martyr's *Second Decade*.

In his *Interlude of the Four Elements* (c. 1519) Rastell even advocates the colonization of America. When Hakluyt recommended the same policy in the fifteen-eighties, he was the spokesman of a movement which had benefited from Richard Eden's work as a translator and compiler of works dealing with America. The fascination which America had for certain Elizabethans is nowhere better illustrated than in Marlowe's plays. After defeating

<sup>7</sup> *English Discovery of America to 1585*, by Franklin T. McCann. New York: King's Crown Press. London: O.U.P. (1952). pp. xiv + 246. \$3.50. 28s.

Baiajeth, lord of 'Affrike, Europe, and Asia', Marlowe's Tamburlaine confutes 'those blind Geographers' who would limit the world to these three regions, and yearns to conquer Mexico as well as Terra Australis. McCann also quotes passages from *Tamburlaine*, *The Jew of Malta*, and *Dr. Faustus* to illustrate the contemporary vision of Spanish America as a virtual storehouse of gold and precious stones 'More worth than Asia, and the world beside'.

Geography and politics are also linked in Gerhard Ritter's study<sup>8</sup> (published in 1952) of the origins of the problems of modern Europe, which he explains by elaborating a contrast between Machiavelli and Sir Thomas More. Machiavelli, 'the first nationalist and militarist of modern Europe', laid down the key-policies of the major continental powers when he subordinated conscience and religion to the state, exalted the virtues of the warlike nation, and claimed that it is natural for states to extend their rule by conquest. Sir Thomas More, on the other hand, was the 'ideologist of the island welfare state', because a series of ideas in his *Utopia* forecast the shape of English policy. Separated from neighbouring countries by the sea, More's Utopia, like the England of his day, is also almost economically self-sufficient. Like the English, the Utopians devote their energies to colonial enterprise, not to military preparations. Like the English, the Utopians believe that they have a moral mission as a nation and this leads them to claim that it is a law of nature that unused soil should not lie fallow and that colonial expansion is therefore justified. Again like the English, the Utopians detest war and prefer a foreign policy of splendid isolation to one of firm alliances. Nevertheless, the Utopians consider that certain kinds of war are just and necessary, and that bribery and Machiavellian statecraft are justifiable if they produce a quick victory. In his analysis of war More thus presents a problem of ends and means which has yet to be solved.

A very different aspect of *Utopia* is the subject of Edward L. Surtz's article, *Thomas More and the Great Books* (*P.Q.*, Jan.), in which he notes that the Greek works taken by Raphael Hythlodaye to Utopia were nearly all recommended by Erasmus at various times, and that More evidently listed them as being suited to 'the peculiar need and taste of his generation'.

<sup>8</sup> *The Corrupting Influence of Power*, by Gerhard Ritter, tr. F. W. Pick. Hadleigh, Essex: Tower Bridge Publications. pp. xv+197. 21s.

In *Sir Thomas More and his Utopian Embassy of 1515* (*The Catholic Historical Review*, Oct.), Edward L. Surtz outlines the commercial negotiations in which More participated at Bruges in 1515, identifies the Flemish commissioners, and discusses some experiences which may have prompted More's dialogue on counsel, his remarks on foreign policy, and his references to mercenary troops in *Utopia*. R. J. Schoeck's note on *Another Renaissance Biography of Sir Thomas More* (*Eng. Stud.*, June) draws attention to the account of More in Antonio Maria Graziani's *De Casibus Virorum Illustrium* (Paris, 1680), which describes him as one of the mighty fallen rather than as a saint and stresses the legal interest of *Utopia*.

In the latest biography of More,<sup>9</sup> Leslie Paul is guilty of some textbook clichés (e.g. Erasmus became 'Europe's first independent man of letters'), of some misleading analogies (e.g. Erasmus was 'in fact, the Bernard Shaw and Gilbert Murray of his day'), and of an untenable thesis, i.e. that *Utopia* 'must be accepted as the political programme' of the Oxford Reformers. Paul acknowledges that his general interpretation is indebted to R. W. Chambers, but he quotes aptly and freshly from the writings of Erasmus and More, and, taken as a whole, his biography is a sympathetic and well-proportioned introduction to its subject.

The most important of the year's contributions to the study of Sir Thomas More is a new edition and translation of his Latin epigrams,<sup>10</sup> based upon the text of 1520, which embodies his corrections of the two editions of 1518. These corrections show that he paid heed to the criticisms made by Germanus Brixius in his *Antimorus* (1519). In their discriminating introduction, Leicester Bradner and Charles Arthur Lynch also note that 160 of More's epigrams are original compositions, and that 102 of the remainder derive from the Greek of the *Planudean Anthology*. More's translations contain few errors; sometimes he improved on the originals. He appreciated the true genius of the epigram better than such

<sup>9</sup> *Sir Thomas More*, by Leslie Paul. Faber & Faber. pp. 222. 12s. 6d.

<sup>10</sup> *The Latin Epigrams of Sir Thomas More*, ed. with translations and notes by Leicester Bradner and Charles Arthur Lynch. Chicago: Univ. of Chicago Press. London: C.U.P. pp. xlv + 255. \$7.50. 56s. 6d.

humanists as Pontanus, Marullus, and Erasmus. He eschewed the Ovidian licentiousness of the Italians and the dull religiosity of the Dutchman, realizing, as they did not, that the epigram is most effective as a terse and pungent commentary on men and manners. Hence his epigrams exhibit a wide and refreshing range of subject-matter, including kingship and government, praise of eminent men, satire of unworthy churchmen, feminine eccentricities, humour of a fabliau kind, death, astrology, doctors, animals, and memorable moments in his own life. Kingship was a new theme for epigrams and More's treatment of it gives strong support to the theory that he was 'a republican at heart'. The autobiographical poems are a valuable commentary on his private life. The appendixes include ten epigrams not printed in the 1520 collection.

In a painstaking survey,<sup>11</sup> published in 1951, Edwin W. Robbins examines all the commentaries on Terence published by sixteenth-century scholars, whose number includes Erasmus and Melancthon. The main sources of their ideas about comedy and characterization were Aristotle, Cicero, Horace, Diomedes, Donatus, and Servius. These authorities led them to praise Terence especially for his use of fictitious plots dealing with middle-class life and for the verisimilitude and typicality of his characters. Their criteria of decorum, however, were often more numerous and more exacting than those of their authorities. Moreover, they emphasized the moral instruction much more than the aesthetic pleasure given by the comedies and argued that Terence invariably subordinated characterization to the ethical purpose as well as the plot of each of his plays. As these ideas were inculcated in contemporary grammar schools and universities, they helped to foster the didactic neo-classicism typical of so many critics of the period. Robbins's findings also have an obvious bearing upon the education received by certain sixteenth-century dramatists, though he refers to this matter only incidentally.

The first publication of the Institute of Elizabethan Studies is an edition of Robert Wyttynton's translation (1547) of *De Remediis*

<sup>11</sup> *Dramatic Characterization in Printed Commentaries on Terence 1473-1600*, by Edwin W. Robbins. Urbana: Univ. of Illinois Press, Illinois Studies in Language and Literature, vol. xxxv, no. 4 (1951). pp. ix + 122. \$3.00 (cloth); \$2.00 (paper).

*Fortuitorum*,<sup>12</sup> the first of Seneca's works to be printed in England. The Latin and English texts are carefully edited by Ralph Graham Palmer with a few emendations and numerous corrections of punctuation. The work consists of a dialogue between Reason and Sensuality, in which Reason gives Stoic answers to questions concerning the inevitability of death, the miseries of exile, sickness, slander, poverty, and the loss of friends and relations, concluding with the maxim that the happy man is not he who seems so to others 'but that semeth to hym selfe happye'. In a brief but lively Introduction, Palmer quotes freely to show how highly Cicero and Seneca were esteemed by most of the Church Fathers, Dante, Petrarch, and Chaucer. Though Erasmus mocked the excesses of the Ciceronians, Cicero was the most influential classical moralist in sixteenth-century England. Seneca appealed more strongly to the critical and introspective temper of the later Renaissance, however, and an increased interest in his work was part of a new movement in opposition to Cicero, which began in France. Its development in England is shown by the manner in which Jonson and Marston adapt passages from the *De Remediis* to their purposes, and by the Senecan patterns of thought and style in the prose of Cornwallis, Daniel, Bacon, Hall, and Donne, from which it is argued that Seneca's ethical writings had 'a greater and more pervasive influence' on the Elizabethans than his plays.

A minor but interesting contribution to Elizabethan moral and scientific thought is discussed by Jean Jacquot in *Humanisme et science dans l'Angleterre élisabéthaine: L'œuvre de Thomas Blundeville* (*Revue d'Histoire des Sciences et de leurs Applications*, Juillet). Blundeville's earliest work (1561-70) is in the humanistic tradition of Erasmus, for it consists mainly of translations designed to educate princes and their counsellors. Under the influence of Acontius, he next wrote on the best methods of historiography (1574), and then skilfully popularized the discoveries of such scientists as Edward Wright and William Gilbert by publishing treatises (1589-1602) on the application of arithmetic, cosmography, astronomy, and geography to the art of navigation. Jacquot aptly notes that though Blundeville makes use of Copernican

<sup>12</sup> *Seneca's 'De Remediis Fortuitorum and the Elizabethans*, by Ralph Graham Palmer. Chicago: Institute of Elizabethan Studies. pp. ix + 66. \$3.50.



hypotheses he avoids controversial issues and frequently asserts the supremacy of the Bible as a scientific authority.

In *Rhetoric and Law in Sixteenth-Century England* (S. in Ph., Apr.) R. J. Schoeck points out that the connexions between rhetoric and the common law became closer during the sixteenth century, and quotes passages by Sir Thomas Elyot, Sir Thomas Wilson, and Abraham Fraunce to show that they encouraged educated men to regard these subjects as complementary.

Alan Swallow's thesis in *John Skelton: The Structure of the Poems* (P.Q., Jan.) is not unfamiliar. Remarking that Skelton 'proceeded from acceptance of the medieval tradition, through varying stages of revolt against that tradition, to a new form which he devised', he notes debts to Lydgate and a 'medieval rhetoric of abstractions' in Skelton's early poetry, a fusion of conventional and original elements in *The Bouge of Court*, *Magnificence*, *Speak, Parrot*, and *Philip Sparrow*, and an entirely new manner in *Colin Clout*, *Why Come Ye not to Court?*, *The Tunning of Elinor Ruming*, and the best of his later lyrics. This new manner is the product of a more inductive way of thinking, of a more dramatic form of communication, of a distinctively cumulative or concentric use of realistic details, and of subtleties of tone.

Skelton's '*Upon a Deedmans Hed*': *New Light on the Origin of the Skeltonic* by Robert S. Kinsman (S. in Ph., Apr.) is a valuable contribution to Skeltonic studies. *Upon a Deedmans Hed* is one of four poems in an undated quarto of Skelton's early verse. Carefully analysing the subject-matter and allusions of these poems, Kinsman deduces that *Upon a Deedmans Hed* was written about 1498, and therefore ranks as the earliest example of Skeltonic verse, bridging the gap 'between Skelton the courtly "maker" and Skelton the ecclesiastical satirist'. He also shows that the themes and style of this significant transitional poem derive directly from medieval poems on the 'Signs of Death', which contain such characteristically 'Skeltonic' features as two- or three-stress lines, listings in parallel construction, and the extension of a single rhyme over several lines. Alliteration is not invariably used in these medieval poems, but Kinsman points out that Skelton only made sustained use of this device in the Skeltonic verse of his later days, when he was adapting it to the purposes of political and religious satire.

In his *Notes on the Text and Interpretation of Sir Thomas Wyatt's Poetry* (N. and Q., June) Richard C. Harrier claims that errors in wording have been made in the poems numbered as 28, 84, 85, 96, 109, 139, 156, 166, 200, and 210 in Kenneth Muir's edition (1949). He also criticizes Muir's interpretation of certain words and D. W. Harding's attempt (*Scrutiny*, xiv (1946), pp. 90-102) to construct for Wyatt a system of 'pausing verse'. In a reply in the same issue, Kenneth Muir accepts some of Harrier's suggestions, rejects others, and claims that Harding's theory does not, as Harrier suggests that it does, depend entirely upon the colons inserted by Grimald in the Egerton MS. of Wyatt's poems.

Noting that some critics have recently claimed that Wyatt introduced *terza rima* into English poetry, Melvin R. Watson in *Wyatt, Chaucer and Terza Rima* (M.L.N., Feb.) points out that Chaucer's *The Complaint to his Lady* contains a passage in this form.

Wyatt's lyric 'They flee from me' continues to provoke contradictory interpretations. S. F. Johnson claims (*Explicator*, Apr.) that the poem derives from the conventional complaint against fortune, and argues that 'they' in the first stanza refers to birds representing favour-seeking courtiers, that the lady described in the second stanza represents Fortune, and that in the third stanza the words 'straunge', 'new fangilness', and 'so kyndely' apply to Fortune as well as the lady. Contempt is the expected response to the final question. E. E. Duncan-Jones (*Explicator*, Nov.) pertinently queries Johnson's interpretation of the first stanza, which he claims to be concerned not with courtiers but with a lady who is indirectly addressed as 'they', probably to indicate feelings of estrangement.

H. A. Mason's two articles on *Wyatt and the Psalms* (T.L.S., 27 Feb., 6 Mar.) prove that the chief source of Wyatt's version of the Seven Penitential Psalms was not Aretino's paraphrase but the Latin translations by Campensis and Zwingli which were set out in parallel columns in the *Enchiridion Psalmorum* (Paris, 1532). Comparisons show that Wyatt's method as a translator 'varies from extreme attachment to the words of the chosen model to free flights in which the fiction of speaking through the personage of David drops away'; so much so, indeed, that Wyatt even writes autobiographically at times. Mason also claims that the Earl of Surrey not only admired Wyatt's translations but 'owed a *practical* debt' to them because he 'took over the form and spirit of his two psalm

prologues' from Wyatt. Like Wyatt, Surrey used the *Enchiridion Psalmorum* continuously when he was translating psalms. Though Surrey took far greater liberties than Wyatt with his originals, the personal element in Wyatt's versions is much stronger. The *Enchiridion* contains translations from *Ecclesiastes*, a fact which supports the belief that Surrey wrote his translations from *Ecclesiastes* at the same time as his *Psalms*.

The probable source of the opening line of one of Surrey's tributes to Wyatt—'Wyatt resteth here, that quick could neuer rest'—is, J. C. Maxwell suggests in *Surrey's Lines on Wyatt* (N. and Q., Mar.), the epitaph on Trivulzio's tomb: *Hic quiescit qui numquam quievit*.

Another poet who translated psalms and appears to have been influenced by Wyatt was Alexander Scott, whose works,<sup>13</sup> edited by his namesake, were published in 1952. Little is known of Scott's life, except that he had begun to write by 1547 and had the reputation of being an epicurean. The Bannatyne MS., compiled in 1568, contains all his extant poems, thirty-six in number. All save four of them are love poems, but these reveal so rich a variety of moods, tones, and metres that their latest editor can justly describe Scott as 'the finest Scottish love poet before Burns'. Indeed, he rises to loftier heights of idealism and plumbs more savage depths of satire than Wyatt, though his moods are seldom as complex as those of the English poet. Scott did not essay the sonnet-form, but he was, like Wyatt, a bold experimenter and a master of the short-lined lyric. His 'Middle Scots' offers few difficulties to the English reader and his editor has conveniently glossed at the bottom of each page most of the unfamiliar words and idioms.

In a detailed article on '*Controversia*' in the *English Drama: Medwall and Massinger* (P.M.L.A., Mar.) Eugene M. Waith claims that the Roman form of declamation known as *controversia* not only provided plots for English playwrights but 'influenced literary theory, method and style'. The *controversia* was originally an exercise in forensic oratory, but in Augustan Rome it developed into a quasi-dramatic form of entertainment beginning with the citation of the circumstances of a fictitious case, after which two

<sup>13</sup> *The Poems of Alexander Scott*, ed. by Alexander Scott. Aberdeen: Oliver and Boyd for The Saltire Society (1952). pp. 94. 7s. 6d.

orators spoke on behalf of the opposed parties. Arbitration was left to the audience. The orators made extensive use of moral epigrams and set descriptions, and at times identified themselves in speech and manner with fictitious characters. The direct influence of the *controversia* on Tudor drama is apparent in Medwall's *Fulgens and Lucrece*, which derives from Buonaccorso da Montemagno's *Controversia de nobilitate* (1428). The first part of the play outlines the case of Lucrece and her two suitors: the second part presents the debate between the poor suitor and his rich rival. This debate, like the *controversia*, differs from the *débat* in plays based on medieval models because the emphasis falls upon 'the tensions between opposed personalities' rather than upon the abstract intellectual or moral issues. (See also Chapter VIII, p. 152.)

The edition of *Johan Johan* published by William Rastell in 1533 contains some obvious errors in the allocation of speeches to Tyb and Johan between lines 240 and 264. Discussing *The Audience-Participation Episode in 'Johan Johan'* (*J.E.G.P.*, July), Stanley Sultan plausibly suggests that fewer emendations than those made by J. Q. Adams and A. W. Pollard are necessary if one assumes that Tyb as well as Johan indulges in by-play with members of the audience.

Though only one leaf of *Temperance and Humility* is extant, T. W. Craik outlines in his article *The Political Interpretation of Two Tudor Interludes: 'Temperance and Humility' and 'Wealth and Health'* (*R.E.S.*, Apr.) several good reasons for assigning its composition to the period 1534-6. The fragment censures the disobedience and financial mismanagement of certain Catholic laymen and spiritual orders, but it refers only to verbal, not active rebellion on their part. Hence the play was probably directed against the passive resistance to the Act of Succession of 30 March 1534 by More, Fisher, and members of three monastic orders. Craik also suggests that it may have been commissioned by Thomas Cromwell since it conforms closely to his policy. *Wealth and Health*, on the other hand, is a pro-Catholic interlude, written especially for performance in the presence of Queen Mary, who was evidently the 'soueraine' addressed at the end of the play. 'Remedy' is probably a portrait of Cardinal Pole: 'Ill Will' and 'Shrewd Wit' represent avaricious despoilers of the monasteries. As a soldier, 'Hance Beerpot' probably represents a Flemish mercenary; as a cobbler and

brewer who is expelled from England, he is probably designed to illustrate the wisdom of the royal proclamation of 1553/4 which banished undesirable aliens.

Owing to a worm-eaten manuscript, line 1715 of the Marian interlude *Respublica* runs as follows: 'y. t. y. . d. . i. l. . . . we *and* than your owne selfe on the whippe.' In *The Text of 'Respublica': A Conjecture* (*N. and Q.*, July) T. W. Craik offers the following restoration: 'yet ye drinke nowe and than your owne selfe on the whippe', because it makes sense in the context and because a similar construction, 'drink (i.e. taste) of the whip', occurs in *Jacob and Esau* (printed in 1568).

In a note on *Gammer Gurton's Nedle*, 1. ii. 39-40 (*N. and Q.*, June) J. C. Maxwell quotes the line, 'They gaue no more hede to my talk than thou woldst to a lorde', and persuasively argues that for 'lorde' we should read 'torde', which provides an equally good rhyme, and, in its acknowledged sense of 'a type of worthlessness', suits the context much better.

## VII

# SHAKESPEARE

By T. S. DORSCH

THE year 1953 has seen no slackening in the flow of books and articles on Shakespeare. In the present survey these will be treated under the following headings: (1) Editions; (2) Textual and bibliographical studies; (3) Biographical studies; (4) General works; (5) Works on individual plays, taken in the order of the First Folio, and on the apocryphal plays and the poems; (6) Shakespearian scholarship; (7) Allusions in later writings; (8) Theatre and actors.

### 1. Editions

Among this year's editions pride of place belongs to the new Nonesuch Shakespeare.<sup>1</sup> Four volumes have replaced the seven of the original edition of 1929. Issued in the year of the Coronation, this handsome set has been dedicated by gracious permission to Her Majesty the Queen. It is beautifully printed on specially made paper and chastely bound, and is a pleasure both to look at and to handle. Apart from following the modern convention with respect to the letters *i* and *j*, *u* and *v*, modernizing the long *s*, and replacing broken and turned letters, the text is that of the First Folio, and to the Folio plays have been added *Pericles* in the text of the 1609 Quarto, three plays from the apocrypha (*The Two Noble Kinsmen*, *Edward III*, and *Sir Thomas More*), the poems, and the texts of eight 'bad' Quartos. The Introduction by Ivor Brown, though a few of its statements are of questionable accuracy, provides a neat summing up of biographical facts, of certain problems relating to chronology and to particular works, and of editorial procedure.

The Everyman *Works of Shakespeare*<sup>2</sup> has been reissued in the

<sup>1</sup> *The Complete Works of William Shakespeare*, ed. by Herbert Farjeon, with a new Introduction by Ivor Brown. (The New Nonesuch Shakespeare.) The Nonesuch Press. New York: Random House. Vol. i, Comedies, &c., pp. liv + 1082; vol. ii, Histories, and *Troilus and Cressida*, pp. x + 1200; vol. iii, Tragedies, *Pericles*, &c., pp. x + 1474; vol. iv, Poems, pp. xvi + 250. £7 7s. \$35.00.

<sup>2</sup> *The Works of Shakespeare*. (Everyman's Library.) Dent. Vol. i,

new Everyman format. With a few minor alterations, it follows the text of Clark and Wright's *Cambridge Shakespeare*. Volume I contains a biographical introduction by Oliphant Smeaton, and each volume has a glossary.

A special welcome must be given to the New Variorum *Troilus and Cressida*,<sup>3</sup> the first volume of the series to appear for nearly ten years. It might well have been published sooner had not its editor, Harold N. Hillebrand, been incapacitated by a stroke in 1944, when T. W. Baldwin generously undertook to see it through the press, and to add supplementary material incorporating the results of recent research. The text is that of the Folio, since Hillebrand did not believe the Folio text to have been set up from the Quarto, and Baldwin presents and discusses in an appendix the latest theories on the relationship of the texts. Both textual notes and commentary are very full, and on the whole helpful. At times, however, the reader could have been spared some unprofitable reading by a more selective representation of the views of eighteenth- and nineteenth-century editors; room might then have been found for more glosses on linguistic difficulties. The background problems of the play are dealt with in a series of appendixes, most of which show the balance and judgement that are expected of Variorum editors, though Baldwin flirts dangerously with disintegrationist theories, notably in discussing the speech of Ulysses on 'Degree'.

The only newcomer to the Arden series is J. C. Maxwell's *Titus Andronicus*.<sup>4</sup> Apart from Act III, Scene ii, which was first printed in the Folio, Maxwell bases his text on that of the first Quarto. In his Introduction he provides a scholarly study of early editions, sources, date, and authorship. Not everyone will accept his reasons for believing that Peele wrote the first act; but he rejects the other authors whose claims to a share in the composition have from time to time been canvassed.

The beautiful *As You Like It*<sup>5</sup> of the Folio Society has an Introduction, pp. viii + 848; vol. ii, Histories and Poems, pp. vi + 888; vol. iii, Tragedies, pp. vi + 982. Each vol. 7s.

<sup>3</sup> *A New Variorum Edition of Shakespeare: Troilus and Cressida*, ed. by Harold N. Hillebrand. Supplemental Editor, T. W. Baldwin. Philadelphia: J. B. Lippincott. pp. xix + 613. \$17.50.

<sup>4</sup> *Titus Andronicus*, ed. by J. C. Maxwell. Methuen. pp. xlvi + 129. 18s.

<sup>5</sup> *As You Like It*. Introduction by Peter Brook. The Folio Society. pp. 95. 18s.

duction by Peter Brook on the staging of the play, and eight designs for costume and *décor* made by Salvador Dali for a production in Rome.

G. B. Harrison has added *Love's Labour's Lost*<sup>6</sup> and *Richard III*<sup>7</sup> to his volumes in the Penguin Shakespeare.

Italian translations of *Coriolanus*<sup>8</sup> and *The Tempest*<sup>9</sup> have been published by Cesare Vico Lodovici; of *Hamlet*<sup>10</sup> by Luigi Squarzina; of parts of *Romeo and Juliet*<sup>11</sup> by Luigi Motterle. Rudolf A. Schröder's German version of Act V of *The Tempest* appears in *Sh. Jahr.*; and Hans Feist's version of *The Phoenix and the Turtle* is reprinted in Heinrich Straumann's *Phönix und Taube*, which is noticed later (see footnote 49). Eduardo San Martín has printed his Spanish translation of Sonnet LXXI in *Sh. Q.* (Oct.).

This is perhaps the appropriate place to mention two new dictionaries of Shakespeare quotations. D. C. Browning's volume<sup>12</sup> in the Everyman series lists some 4,000 passages, arranged according to plays, and adds a section of famous 'quotations' about Shakespeare. Burton Stevenson's handsome and exceptionally comprehensive *Standard Book of Shakespeare Quotations*<sup>13</sup> contains more than twice as many entries, arranged alphabetically according to key words. It includes quotable snippets as well as passages. Both compilers provide line-references and indicate speakers, and Stevenson explains difficult words and topical references. Both collections are adequately indexed.

<sup>6</sup> *Love's Labour's Lost*, ed. by G. B. Harrison. Penguin Books. pp. 128. 2s.

<sup>7</sup> *Richard the Third*, ed. by G. B. Harrison. Penguin Books. pp. 159. 2s.

<sup>8</sup> *Coriolano*, tr. by Cesare Vico Lodovici. Torino: G. Einaudi. pp. 191. L. 350.

<sup>9</sup> *La Tempesta*, tr. by Cesare Vico Lodovici. Torino: G. Einaudi. pp. 125. L. 200.

<sup>10</sup> *Amleto*, tr. by Luigi Squarzina. Bologna: Tipografia Licineo Cappelli. pp. 291. L. 850.

<sup>11</sup> *I Colloqui di Giulietta e Romeo nella Tragedia di Guglielmo Shakespeare*, ed. and tr. by Luigi Motterle. Bari: Società Editrice Tipografica. pp. 52. Price not known.

<sup>12</sup> *Everyman's Dictionary of Shakespeare Quotations*, compiled by D. C. Browning. (Everyman's Reference Library.) Dent. pp. xii + 560. 15s.

<sup>13</sup> *The Standard Book of Shakespeare Quotations*, compiled and arranged by Burton Stevenson. New York: Funk and Wagnalls. London: Mayflower. pp. viii + 766. 42s.



## 2. *Textual and bibliographical studies*

Alice Walker's *Textual Problems of the First Folio*<sup>14</sup> is one of the most interesting and important works of recent years on the text of Shakespeare. After an introductory chapter in which, among other things, she gives the clearest description so far made of the characteristics of the two compositors who set up the greater part of the Folio, Dr. Walker goes on to discuss the transmission of the texts of *Richard III*, *King Lear*, *Troilus and Cressida*, *2 Henry IV*, *Hamlet*, and *Othello*. On all but the first she elaborates opinions that she has already expressed in articles. Starting from, and developing, the now fairly generally accepted view that the Folio texts of the first three were printed from Quartos corrected by reference to authoritative manuscripts, she argues with much detailed evidence for a similar origin for the Folio texts of *2 Henry IV*, *Hamlet*, and *Othello*. Reviewing her book in *Sh. Q.* (Oct.) Philip Williams shows himself substantially in agreement with her basic claims, but suggests the possibility that all six texts, though dependent on corrected Quartos, were not set directly from them, but from transcripts. Clearly the last word has not been said on the problems here tackled by Dr. Walker, but she has done a very great deal to clear the ground for future investigations.

Continuing her work on the Folio, Alice Walker publishes in *Studies in Bibliography* the results of her analysis of the 200-odd readings in which the Folio text of *1 Henry IV* differs from that of Quarto 5. She deduces that, though there appears to have been some editorial correction of the example of Quarto 5 used as copy for the Folio, most of the changes are due to the compositors, far the greater number to Compositor B, who was much less careful and conservative than Compositor A.

It is with a certain sense of anticlimax that one turns from Dr. Walker to consider Albert Feuillerat's *The Composition of Shakespeare's Plays*.<sup>15</sup> The first of three volumes planned by the author, it was, after his death, seen through the press by colleagues and friends. Feuillerat sets out to show that Shakespeare, 'a play-patcher

<sup>14</sup> *Textual Problems of the First Folio*, by Alice Walker. (Shakespeare Problems Series, vii.) C.U.P. pp. viii + 170. 18s. \$3.75.

<sup>15</sup> *The Composition of Shakespeare's Plays: Authorship, Chronology*, by Albert Feuillerat. New Haven: Yale Univ. Press. London: O.U.P. pp. x + 340. \$5.00. 40s. (revised price).

of genius', spent his early years as a dramatist in the revision of old plays; and he conjures up three extremely shadowy authors from the past to whom he ascribes various parts of the plays thus revised. In the present volume he illustrates his thesis by a detailed analysis of 2 and 3 *Henry VI*, *Titus Andronicus*, *Richard II*, *Richard III*, and *Romeo and Juliet*. He claims that his methods of isolating Shakespeare's work from that of the earlier writers have led him to 'inevitable deductions'. It is improbable that many scholars will be impressed either by Feuillerat's methods or his results.

In *A Definitive Text of Shakespeare: Problems and Methods* (*Studies in Shakespeare*, ed. Matthews and Emery, see footnote 24) Fredson Bowers stresses the need for a critically edited text of Shakespeare which, 'making use of the most advanced bibliographical, critical, and linguistic techniques, will achieve the maximum recovery of what Shakespeare wrote in every possible detail'. He illustrates some of the problems involved, and concludes that it will be many years before any editor will be in the position to publish such a text. In *Shakespeare's Text and the Bibliographical Method* (*Studies in Bibliography*) Bowers prints a lecture which he delivered at Bedford College, London, in March 1953. Again he discusses and illustrates ways in which bibliographical techniques can help towards the establishment of Shakespeare's text.

Continuing the series of descriptions of great libraries of special interest to Shakespearian scholars, Godfrey Davies gives an account, in *Sh. S.*,<sup>20</sup> of the formation and the resources of the Henry E. Huntington Library, referring especially to its fine collection of Shakespearian Folios and Quartos, and of early editions of other Elizabethan and Jacobean dramatists.

Charlton Hinman's important article, *Variant Readings in the First Folio of Shakespeare* (*Sh. Q.*, July), throws much light on the processes of proof-reading and stop-press correction to which the Folio was subjected in the course of printing. Hinman describes the progress he has made in collating Folger copies of the Folio with the help of a machine which has enabled him to collate over a hundred pages a day for some months. Up to April 1953 he had collated twenty-two copies throughout the Tragedies, and many more formes in this section which had already proved variant. He

has been able to establish two general principles: that no two copies of the Folio selected at random should ever be supposed to be textually identical; and that no single copy can reasonably be regarded as providing 'the First Folio text'. He goes on to show that different plays were proof-read and corrected with very different degrees of care, and to discuss the implications for future editors of the discoveries that are being made by this systematic process of collation. Hinman illustrates the uses to which these discoveries may be put in a further article, in *Studies in Bibliography*, where he considers the variants brought to light by the collation of twenty copies of the Folio text of *Romeo and Juliet*.

The texts of *Romeo and Juliet* are the subject also of an article by Richard Hosley, *The Corrupting Influence of the Bad Quarto on the Received Text of 'Romeo and Juliet'* (*Sh. Q.*, Jan.). Hosley analyses many passages where an editor is confronted by the difficulty of choosing between variants in Quartos 1 and 2; he also discusses passages in Quarto 2 in which 'editorial consensus supports the theory of revisional duplication'. His conclusion is that the editor should not have recourse to Quarto 1 until 'he has exhausted the possibilities of emending a good text error within its own textual and bibliographical context'.

Philip Williams brings forward evidence (*Sh. Q.*, Oct.) which suggests that only twelve pages, and not the whole, of the Folio text of *King Lear* were set by Compositor B. He also argues that 'in 1623, the prompt-book of *King Lear* was a conflation of "good" pages from Q. 1 supplemented by inserted manuscript leaves to replace corrupt passages of Q. 1. Reluctant to let the official prompt-book leave their possession, the company permitted a scribe to make a transcript of this conflated text to serve as copy for the First Folio.'

### 3. *Biographical studies*

Of biographical studies the most ambitious is M. M. Reese's encyclopaedic *Shakespeare: His World and His Work*.<sup>16</sup> The book is to a large degree a compilation based on the researches of earlier scholars; but Reese handles the known facts with skill, and sifts the theories and traditions with discrimination, and the picture of

<sup>16</sup> *Shakespeare: His World and his Work*, by M. M. Reese. London: Arnold. New York: St. Martin's Press. pp. xiv + 589. 36s.

Shakespeare that emerges, though necessarily lacking in detail, has a more authentic air than most of those that have preceded it. Especially vivid are the chapters on Shakespeare's background in Stratford, and on the London theatrical world; and there are judicious and discerning estimates of Shakespeare's art, and of his mind and personality. There are a few errors of fact, mostly of a minor nature; but as a whole this is one of the sanest and most readable books of its kind that have appeared.

Martin Maurice's scholarly, and witty, *Master William Shakespeare*<sup>17</sup> provides for French readers a lucid account of all the evidence upon which a modern biography of Shakespeare must be based. All the documents are given in French, and the value of each as evidence is summed up with an admirable objectivity. Maurice follows up all the controversies, passing in review a great deal of Shakespearian scholarship. He is suspicious of attempts to deduce biographical facts from the plays; there is, he thinks, much justice in the view that the plays only tell us that 'l'auteur de l'œuvre shakespearienne . . . n'aimait pas les chiens'.

John Berryman, in *Shakespeare at Thirty* (Hudson Rev., Summer), gives a critical survey of the documents and traditions that relate to Shakespeare's life down to the year 1594; he also discusses recent research into the 'lost years'.

In *The Personality of Shakespeare*<sup>18</sup> Harold Grier McCurdy points out that his purpose is rather the exploration of a method of psychological analysis than an attempt to give a comprehensive estimate of Shakespeare's personality. The method derives from the theory of personality projection, and the analysis is focused chiefly upon the *dramatis personae* to discover what, as products of the dramatist's imagination, they can reveal of the dramatist himself. McCurdy finds little to support Freud and Ernest Jones in their view of the importance of the Oedipus complex in Shakespeare; and indeed he rejects extreme views of every kind. This is a modest book, reasonable in most of its contentions, and the comparative lack of jargon makes it easily intelligible to the layman.

<sup>17</sup> *Master William Shakespeare*, by Martin Maurice. Paris: Gallimard. pp. 476. Fr. 950.

<sup>18</sup> *The Personality of Shakespeare: A Venture in Psychological Method*, by Harold Grier McCurdy. New Haven: Yale Univ. Press. London: O.U.P. pp. xii + 243. \$5.00. 40s.

Marchette Chute's *Shakespeare and His Stage*<sup>19</sup> offers a succinct sketch of Shakespeare's life and work, of the theatrical conditions of his day, and of the circumstances in which his works have at various periods been published and edited.

Richard Flatter, in *Shakespeare, der Schauspieler (Sh. Jahr.)*, discusses the scanty evidence we possess of Shakespeare's standing as an actor, which he judges to have been fairly high. However, more important than any such evidence is the evidence that the plays afford of his knowledge of the actor's art. His use of language was essentially that of an actor, and he knew, as no other dramatist has known, how to make his language suit the requirements of the actors at any particular moment. Flatter's article is illustrated with many well-chosen examples. In *Playwrights and Pike-Trailers in the Low Countries (N. and Q., May)* Abraham B. Feldman considers, and dismisses, the possibility that Shakespeare may have served under Leicester in the Low Countries in 1584 and 1586. Franco L. Colafelice argues (*Insegnare*, Nov.) that Shakespeare visited Italy. In *Links with Shakespeare—XI (N. and Q., July)* H. A. Shield brings forward evidence to support Grosart's claim that the Robert Chester who wrote *Love's Martyr* was Sir Robert Chester of Royston.

#### 4. General works

The annual and quarterly publications devoted to Shakespeare have appeared as usual: *Shakespeare Survey*,<sup>20</sup> *Shakespeare-Jahrbuch*,<sup>21</sup> *Shakespeare Quarterly*,<sup>22</sup> and *The Shakespeare Newsletter*.<sup>23</sup> The first three print articles, notes, and reviews or surveys of Shakespearian literature and productions; these are noticed in the appropriate sections of this chapter. Of particular value is the

<sup>19</sup> *Shakespeare and His Stage*, by Marchette Chute. Univ. of London Press. pp. 128. 6s.

<sup>20</sup> *Shakespeare Survey: An Annual Survey of Shakespearian Study and Production. No. 6*, ed. by Allardyce Nicoll. C.U.P. pp. viii + 185. 18s.

<sup>21</sup> *Shakespeare-Jahrbuch*. Herausgegeben im Auftrage der Deutschen Shakespeare-Gesellschaft von Hermann Heuer, unter Mitwirkung von Wolfgang Clemen und Rudolf Stamm. Bd. 89. Heidelberg: Quelle & Meyer. pp. 304. Price not given.

<sup>22</sup> *Shakespeare Quarterly*. Published by the Shakespeare Assn. of America. New York.

<sup>23</sup> *The Shakespeare Newsletter*, ed. by Louis Marder. New York. Vol. iii.

annotated bibliography for 1952 in the April number of *Sh. Q.*; this number also contains reproductions of contemporary engravings of Queen Elizabeth I, and facsimiles of literature relating to her. The principal theme of *Sh. S.* this year is the History plays. *The Shakespeare Newsletter* consists largely of digests of books and articles and notes on productions.

The University of Miami *Studies in Shakespeare*<sup>24</sup> presents twelve of the fourteen papers delivered at the university's Shakespeare conference in 1952; these receive attention in various parts of the present chapter.

In *Shakespeare's Use of Learning*<sup>25</sup> Virgil K. Whitaker sets out to show that Shakespeare's intellectual and artistic development may be directly related to the growth of his learning. In his early plays, especially the Histories, he followed his sources closely, for beyond what he had gained from his school textbooks he had little intellectual background from which to augment them. During the 1590's he acquired a considerable knowledge of contemporary psychology, theology, and demonology, but his plays provide no evidence of very extensive reading. Whitaker's main emphasis falls on Shakespeare's treatment of his sources; but he presents an interesting picture of a developing mind, and his analyses of individual plays contain much good literary criticism.

Like Whitaker, Kurt Schilling, in *Shakespeare: Die Idee des Menschseins in seinen Werken*,<sup>26</sup> places Shakespeare against the intellectual background of his age, but his theme is the development of Shakespeare's knowledge of man, especially as it is revealed in his study of man in his struggle with fate. This theme Schilling elaborates by means of perceptive analyses of the poems and plays, interlarded with sensitive aesthetic criticism; and though he leaves some important questions unanswered, his interpretations of the

<sup>24</sup> *Studies in Shakespeare*, ed. by Arthur D. Matthews and Clark M. Emery. Univ. of Miami Public. in English and American Literature: vol. i. Coral Gables: Univ. of Miami Press. pp. 152. \$2.50.

<sup>25</sup> *Shakespeare's Use of Learning: An Inquiry into the Growth of his Mind and Art*, by Virgil K. Whitaker. San Marino: the Huntington Library. pp. ix + 366. \$6.50.

<sup>26</sup> *Shakespeare: Die Idee des Menschseins in seinen Werken*, von Kurt Schilling. München/Basel: Ernst Reinhardt. pp. 294. D.M. 12.

plays are a useful contribution to our understanding of Shakespeare's mind.

K. J. Spalding's *The Philosophy of Shakespeare*<sup>27</sup> is a much less solid performance. Spalding differentiates the empirical and the idealist philosopher; Shakespeare is his type of the latter. He reminds us that Shakespeare was a keen lover of nature who learned to see the canker in the rose; then he gives a brief analysis of each of the plays, in chronological order, to show that each is a conscious step in Shakespeare's progress towards the cleansing of 'the foul body of the infected world'. He considers only such passages as seem to illustrate this thesis, and even in this he is not always very thorough. Interesting within its limits, this study does little to bring out the complexity of Shakespeare's mind, and many readers will feel that its title is misleading.

Henri Fluchère's *Shakespeare*,<sup>28</sup> a translation of his *Shakespeare: Dramaturge élisabéthain*, is based on lectures delivered in France during the German occupation, and one of its primary objects is to justify Shakespeare's practice to audiences brought up to regard with suspicion his violation of their cherished canons of dramatic art. Fluchère begins with a lucid survey of the modes of life and thought that form the background of Elizabethan drama, and proceeds to a detailed analysis of Shakespeare's dramatic and poetic technique, and of the constants of thought that underlie and interconnect his plays. On the principle that 'each play presents itself as a *dramatic poem*', he relates individual excellences to the spirit or form of the play as a whole, and he draws valuable comparisons between Shakespeare's technique and that of the French classical dramatists. He is at his best in summing up the dominant tones or themes of the plays, especially of the later ones. Though reservations will be felt about some of his judgements, that 'Donne is as great a poet as Shakespeare', for instance, his book contains much that will stimulate English as well as French readers.

The next two works to be considered are joint studies of Marlowe

<sup>27</sup> *The Philosophy of Shakespeare*, by K. J. Spalding. Oxford: George Ronald. New York: Philosophical Library. pp. viii + 191. 12s. 6d.

<sup>28</sup> *Shakespeare*, by Henri Fluchère, tr. by Guy Hamilton, with a Foreword by T. S. Eliot. Longmans. pp. xii + 272. 25s.

and Shakespeare. F. P. Wilson's *Marlowe and the Early Shakespeare*<sup>29</sup> is a slightly amplified version of his Clark Lectures of 1951. It is chiefly the final chapter which is relevant here. Wilson develops the thesis that Shakespeare and Marlowe 'first gave dignity and coherence to the historical play and raised it above the level of a chronicle'. He suggests that there may have been no plays on English history before the Armada, and that Shakespeare was perhaps the first to write one. He points out that the chronology of Shakespeare's earliest plays is so uncertain that none of the generally accepted tables of chronology can be accepted as authoritative; he himself feels certain that by 1592 Shakespeare had written *Henry VI* (all three parts), *Richard III*, *The Comedy of Errors*, probably *Titus Andronicus*, and possibly *The Taming of the Shrew*. He rejects, probably rightly, the orthodox view that *The Troublesome Reign* is the source of *King John*, suggesting that both may depend upon a lost play, possibly one of the earliest plays of Shakespeare himself. The lecture closes with a comparison between Marlowe and Shakespeare as dramatists.

In *Marlowe and Shakespeare*<sup>30</sup> H. Röhrman asserts that 'that most vicious leprosy of our unhallowed time, man's utter fragmentation', first manifested itself at the Renaissance, when man, ill-advisedly seeking freedom, began to break the ties that bound him to his society and to the traditional faith and morality. This process is reflected in Renaissance drama, and we who inhabit the spiritual waste land of modern life watch the events of an Elizabethan tragedy 'with the fearful certainty that it is our business that is being enacted on the stage'. With this as his guiding theme, Röhrman analyses what he calls the 'five most representative plays' of Elizabethan and Jacobean drama in order to make 'an assessment of that drama satisfactory to contemporary modes of thought and feeling'. The five plays he selects are *Tamburlaine*, *Faustus*, *Hamlet*, *Troilus and Cressida*, and *Macbeth*. On each he offers some illuminating comments; but he gives insufficient grounds for regarding them as representative plays, and does little to relate

<sup>29</sup> *Marlowe and the Early Shakespeare: The Clark Lectures*, Trinity College, Cambridge, 1951. O.U.P. pp. viii + 144. 12s. 6d. \$2.50.

<sup>30</sup> *Marlowe and Shakespeare: A Thematic Exposition of Some of Their Plays*, by H. Röhrman. Arnheim: Van Loghum Slaterus. 1952. pp. x + 109. Fl. 5.25.



them to Renaissance thought and literature in general, and his central thesis is worked out with more vigour than persuasiveness.

The third edition of G. Wilson Knight's *The Shakespearian Tempest*<sup>31</sup> has a new Preface, which includes, and attempts to explain, what the author calls 'a simple chart' of 'Shakespeare's dramatic universe'; this is 'devised to form a kind of *vade mecum* for the Shakespearian expert'. In *The New Interpretation (Ess. in Crit., Oct.)* Knight stresses the importance of his 'spatial' interpretation of Shakespeare and other writers, and attacks those who presume to question in any point the validity of his methods.

Patrick Cruttwell's *The Shakespearean Moment*<sup>32</sup> is a lively and sensible examination of the poetic revolution which started in the 1590's. At this time 'a new mentality was emerging, critical, dramatic, satirical, complex, and uncertain: with it . . . came a new style in poetry to give it expression'. This style is the 'metaphysical' or 'mature Shakespearean'. Cruttwell discusses and illustrates the growth of the new spirit and manner in the sonnets and later plays of Shakespeare and in the poems of Donne, and follows the developments they underwent in the writings of later generations.

A fuller notice of Christopher Morris's *Political Thought in England: Tyndale to Hooker*<sup>33</sup> will be found in Chapter VI. It is mentioned here for an excellent section on Shakespeare (pp. 98-109). Morris shows that Shakespeare is able 'to present with sympathy almost all political points of view'; if he can be said to preach at all, he preaches the responsibility of rulers. Among other things, Morris discusses Shakespeare's attitude to the common people, and to Machiavellian doctrine; and he speaks at some length on *The Tempest*, in which he believes that Shakespeare's political testament lies concealed.

A kindred theme is treated in a stimulating pamphlet by Max

<sup>31</sup> *The Shakespearian Tempest*, by G. Wilson Knight. 3rd ed. Methuen. pp. xxvi + 332. 21s.

<sup>32</sup> *The Shakespearean Moment and its Place in the Poetry of the 17th Century*, by Patrick Cruttwell. Chatto & Windus. pp. viii + 262. 18s.

<sup>33</sup> *Political Thought in England: Tyndale to Hooker*, by Christopher Morris. (Home Univ. Library.) O.U.P. pp. x + 220. 6s.

Reese, *Shakespeare and the Welfare State*.<sup>34</sup> Reese considers episodes and speeches in which Shakespeare lays bare the fallacies of social theories and practices very similar to those of the modern Welfare State. Black Markets, Big Business, democratic education, trade-union politics—these and other familiar features of twentieth-century life are foreshadowed in the plays and shown for what they are. However, elsewhere ‘the fallacies of monarchy, Caesarism, aristocracy, and most other forms of government [are] made equally apparent’, for Shakespeare ‘had little faith in mere systems and theories as guides to human action’.

In *Shakespeare, Drama und Bühne* (*Sh. Jahr.*) the late Saladin Schmitt contrasts Shakespeare’s dramatic practice with that of the Attic dramatists. The elements which in the ancient drama are clearly distinguishable according to their function in the plays (lyrical, narrative, and rhetorical qualities, &c.) are in Shakespeare indissolubly fused. His plays contain no profession of belief, no religion, no teaching; before all else they are ‘character-drama’, dominated by the Hero, a person whose characteristics and potentialities are developed on the grand scale. There is no such thing as a Shakespearian *Weltanschauung*; each character has his own *Weltanschauung*, as he has his own distinctive language. Schmitt goes on to describe the Elizabethan stage, which he calls the first ‘illusion-stage’, and to plead for a minimum of properties and decoration in modern productions of Shakespeare.

Una Ellis-Fermor argues, in *Shakespeare and the Dramatic Mode* (*Neophilologus*, xxxvii. 104), that Shakespeare’s supremacy as a dramatist rests on his being ‘more fully dramatic than any other’. She illustrates from *Macbeth* and *Hamlet*, which she contrasts with Corneille’s *Polyeucte*, ‘his way of revealing the profound movements of character or the hidden logic of event’. In *William Shakespeare and the Horse with Wings* (*Partisan Rev.*, xx. 410) George Barker expands the thesis that, in Shakespeare’s mind, ‘almost anything, no matter how seemingly insignificant or inappropriate, can be transfigured into poetry’.

Benno von Wiese’s *Gestaltungen des Bösen in Shakespeares*

<sup>34</sup> *Shakespeare and the Welfare State*, by Max Reese. London School of Printing and Graphic Arts. pp. 34. Not priced.

*dramatischem Werk* (Sh. Jahr.) is a perceptive study of Shakespeare's representation of evil, and is especially interesting on *Richard III*, *Macbeth*, and *Hamlet*. In the same volume an article by Horst Oppel, *Zur Problematik des Willenkampfes bei Shakespeare*, discusses episodes in Shakespeare and his contemporaries in which one character overcomes another's opposition and binds him to his will—Richard III's winning of the Lady Anne, for example—and contends that they owe much to the humanists' study of techniques for influencing those whom they wished to make 'their own'.

*Elizabethan Belief in Spirits and Witchcraft* is the title of Robert H. West's lecture published in the *Miami Studies in Shakespeare* (see footnote 24). West shows that, though there was some genuine scepticism in Elizabethan and early Jacobean times, the main body of surviving comment on witchcraft and demonology is quite serious and, to our view, highly credulous. He gives a critical digest of Reginald Scot's beliefs on these and kindred subjects. In the same book Ants Oras speaks on *Lyrical Instrumentation in Marlowe: A Step towards Shakespeare*. He illustrates Marlowe's technique of linking long passages into coherent lyrical or rhetorical structures of great musical power by assonantal echoes in prominent metrical positions, and suggests that Shakespeare's early blank verse was influenced by this technique. Considering Shakespeare's dramatic treatment of war and peace in terms of Elizabethan thought, Paul A. Jorgensen decides (*H.L.Q.*, Aug.) that Shakespeare uses war and peace not merely to provide decorative, neutral backgrounds for the main action of his plays, but as central themes which are fundamental to the development of the action.

In *The Heroine and the Sea: An Aspect of Shakespeare's Last Plays* (*Ess. in Crit.*, Jan.) D. S. Bland enlarges upon a point previously made by G. Wilson Knight, and declares that in the later plays the storm is not only the symbol of tragic conflict, but also 'an agent in the process of rebirth' which is a major theme in these plays. Robert M. Adams's *Trompe-l'œil in Shakespeare and Keats* (*Sewanee Rev.*, Spring) illustrates the manner in which Shakespeare 'destroys obvious illusions in order to create deeper ones'. In *Hamlet*, for instance, the Prince, 'seeing the working of a player's fictional passion, falls into one which we are to suppose

real'. An article by Maria Wickert, *Das Schattenmotiv bei Shakespeare* (*Anglia*, lxxi. 274), is a comprehensive study of Shakespeare's presentation of reality and appearance ('Sein und Schein') in terms of substance and shadow.

J. Howard Whitehouse's *The Boys of Shakespeare*<sup>35</sup> is an account of Shakespeare's attitude to boyhood, which gives rise to some of his most beautiful writing and some profoundly interesting character-studies. Henry Raynor's essay, *The Little Victims* (*Fortnightly*, Aug.), is also about Shakespeare's children. Gerda Prange's *Shakespeares Äußerungen über die Tänze seiner Zeit* (*Sh. Jahr.*) lists the twelve kinds of dances mentioned by Shakespeare, interprets the passages in which they are mentioned, and describes each of the dances. John Holloway writes on *Dramatic Irony in Shakespeare* (*Northern Misc. of Lit. Crit.*, i). In *Virgilian Half-Lines in Shakespeare's 'Heroic Narrative'* (*N. and Q.*, Mar.) J. C. Maxwell suggests that in 'heroic' passages Shakespeare often uses incomplete lines in deliberate imitation of Virgil.

There are several studies of Shakespeare's language and imagery. John E. Hankins's approach to the imagery, in *Shakespeare's Derived Imagery*,<sup>36</sup> differs from that of most writers who in recent years have treated the subject. These writers have generalized about Shakespeare's technique without regard to possible sources for much of the imagery. But literary reminiscence differs from personal experience, and Hankins believes that if a Shakespearian phrase can be traced to an original, 'this fact may well modify the kind of interpretation we should give to the phrase'. He analyses much imagery which appears to have been derived from Shakespeare's reading of Palingenius, of de la Primaudaye, and of the Bible; and his conclusion is that Shakespeare's poetic genius is manifested not only in his inventiveness, but also, and to an equal degree, in his ability 'to clarify, sharpen, enrich, and transfer the thoughts of others'.

W. H. Gardner also contributes an essay on aspects of Shakespeare's imagery (*The Month*, x). In *Shakespeare's French Fruits*

<sup>35</sup> *The Boys of Shakespeare*, by J. Howard Whitehouse. Birmingham: Cornish. pp. vi + 30. 4s.

<sup>36</sup> *Shakespeare's Derived Imagery*, by John Erskine Hankins. Lawrence: Univ. of Kansas Press. pp. ix + 289. \$5.00.

(*Sh. S.*) J. W. Lever finds parallels between several Shakespearian passages and passages in John Eliot's *Ortho-epia Gallica* (1593). Echoes from this work are especially frequent in *Henry V.* M. R. Ridley's B.B.C. talk, *Missing the Meaning* (*Listener*, 15 Jan.), illustrates the ease with which a modern reader may misunderstand passages in Shakespeare because of changes in the meaning of words.

Helge Kökeritz's *Shakespeare's Pronunciation*<sup>37</sup> is more fully noticed in Chapter II. It is a detailed study of the pronunciation of Elizabethan English, based largely on the rhymes, spellings, puns, and other relevant kinds of evidence provided by Shakespeare's plays. A. C. Partridge's *The Accidence of Ben Jonson's Plays*,<sup>38</sup> also noticed elsewhere, provides in an appendix a comparative study of the accidence of Shakespeare and Jonson. (See p. 29.)

Two interesting articles in *Sh. S.*<sup>20</sup> might appropriately be mentioned here. Salvador de Madariaga, discussing the translation of *Hamlet* into Spanish, declares that Spanish translations of Shakespeare 'must appeal to the educated classes of twentieth-century Spain and Spanish America'. In *Shakespeare in China* Chang Chen-Hsien draws attention to episodes in Shakespeare which would disgust Chinese audiences. He insists that the translator 'must aim at the general public rather than a small group of readers'. None of the existing translations into Chinese, of which the earliest was made in 1910, 'is suitable either for the stage or for the reading public'.

### 5. *Works on individual plays and poems*

In this section the plays are treated in the order in which they appear in the Folio. They may be introduced by three general studies of the comedies. The first is *Characterization in Shakespearian Comedy*, by Northrop Frye (*Sh. Q.*, July). According to the *Tractatus Coislinianus*, which is thought to be a summary of Aristotle's lost work on comedy, there are three types of comic

<sup>37</sup> *Shakespeare's Pronunciation*, by Helge Kökeritz. New Haven: Yale Univ. Press. O.U.P. pp. xv + 516. \$7.50. 60s.

<sup>38</sup> *The Accidence of Ben Jonson's Plays, Masques and Entertainments. With an Appendix of Comparable Uses in Shakespeare*. Cambridge: Bowes & Bowes. pp. xiv + 333. 21s.

characters: the *alazon*, the 'impostor, boaster or hypocrite, a man who pretends to be something more than he is'; the *eirōn*, 'a person who deprecates himself, and thereby deflates or exposes the *alazon*'; and the *bomolochos*, a buffoon, or an 'entertainer, the character who amuses by his mannerisms or powers of rhetoric'. To these Frye adds a fourth type from the *Nicomachean Ethics*, the *agroikos*, the rustic, or churlish man, who is also represented in Elizabethan drama by the 'gulls'. Frye accepts this fourfold classification as just, arguing that, since character depends on dramatic function, on what a person has to do in a play, and dramatic function depends on the structure of the play, 'it follows that there are four typical functions in comedy, and four cardinal points of comic structure'. He applies this theory to the comedies of Shakespeare by showing that their characters belong essentially to one or other of the four classes of stock types he has described. The stock type, however, is not the character, but is 'as necessary to the character as a skeleton is to the actor who plays it'. The notion of 'an anti-thesis between the lifelike character and the stock type', he suggests, 'is a vulgar error'.

In *Shakespeare and Italy* (N. and Q., Jan.) Barbara D. G. Steer considers the possibility that Shakespeare derived some knowledge of Italian drama and its traditions from an acquaintance with the migrant Italian family of Bassano, which provided Court musicians for all the English sovereigns from Henry VIII to Charles I.

Chintamani N. Desai's doctorate thesis for Agra University, *Shakespearean Comedy*,<sup>39</sup> offers a shaky survey of classical and early Italian comedy, proceeds to an analysis of selected comedies of Shakespeare, and closes with a discussion of 'the comic and the sources of Shakespearean laughter'.

Robert Speaight's essay, *Nature and Grace in 'The Tempest'* (*Dublin Rev.*, 1st Quart.), declares that 'the theme of *The Tempest* is not the refusal—it is the purification and renewal—of the world'. The point of the play is 'the return of the spiritual to the temporal, of eternity to time, of grace to nature'. In *Caliban und Miranda* (*Sh. Jahr.*) August Ruegg shows parallels between Shakespeare's handling of Caliban and Ovid's of Polyphemus in the legend of

<sup>39</sup> *Shakespearean Comedy*, by Chintamani N. Desai. Agra Univ. Press, for the author. pp. 204. 5 rupees, 8 annas.

Polyphemus and Galatea, and regards them as clear evidence that Shakespeare was here influenced by Ovid. He also brings out similarities between the exiled duke themes of *The Tempest* and *As You Like It*. Bernard Baum, in '*Tempest*' and '*Hairy Ape*': *The Literary Incarnation of Mythos* (M.L.Q., Sept.), draws a contrast between the rational world of Shakespeare's *Tempest*, 'in which man's ultimate empery, through mind, is unquestioned', and the 'jungle economy' of O'Neill's *Hairy Ape*, which has 'brute struggle as the condition of life'.

Frederick G. Blair suggests, in *Shakespeare's Bear 'Sackerson'* (N. and Q., Dec.), that the bear referred to by Slender in *The Merry Wives*, I. i. 307-13, derived its name from the man who had bred it, John Sackerson of Nantwich.

*Shakespeare's 'Measure for Measure'*,<sup>40</sup> by Mary Lascelles, is a model of careful scholarship, and one of the most interesting and important contributions of the year to the interpretation of Shakespeare. Miss Lascelles faces all the difficulties which have perplexed or dismayed previous critics, and for this writer comes nearer than anyone before her to making *Measure for Measure* both coherent and intelligible. She interprets the play not solely, like R. W. Chambers, in terms of Christian morality, but often with greater conviction in terms of more worldly moral outlooks which would be almost equally familiar to an educated Elizabethan. She establishes which of the many sources canvassed for the play could have been used by Shakespeare, and in a brilliant running analysis demonstrates, among other things, how the 'difficult' episodes make stage-sense. She also offers a plausible explanation for the stylistic and structural irregularities, suggesting that the Folio text may represent a transcript of Shakespeare's foul papers, made perhaps before the play had finished growing and been polished for the stage.

Paul N. Siegel explores the significance of the title of *Measure for Measure* (Sh. Q., July). He rejects the view that the title signifies merely the meting out of mercy and forgiveness. Though Angelo and Lucio, Pompey and Barnardine, escape the legal consequences of their wrongdoing, they are severely punished in other ways. 'Measure for Measure', in fact, 'is not the absence of retaliation

<sup>40</sup> *Shakespeare's 'Measure for Measure'*, by Mary Lascelles. Univ. of London: The Athlone Press. pp. x + 172. 15s.

but an elaborate working-out of retaliation. It is a retaliation, however, which follows not *lex talionis* but the law of comic justice, a retaliation which makes the audience feel that the punishment has been made to fit the crime and yet that justice has been tempered by mercy.'

In his article *Action and Symbol in 'Measure for Measure' and 'The Tempest'* (*Sh. Q.*, Oct.) Harold S. Wilson points out that, though the narrative methods are different, there is a fundamental parallelism of design in these two plays. In each the action is set going and guided by its duke, yet neither Vincentio nor Prospero controls anyone else's choice; rather, they prepare the conditions in which others choose while ensuring that no one shall give effect to a choice injurious to others. But Prospero explains his purposes throughout, while Vincentio conceals his. The significant pattern of *Measure for Measure* is revealed cumulatively, and when the last element of the Duke's design falls into place in the general forgiveness of the ending, we see 'a firm consistency of purpose in all his proceedings'. Wilson sees *The Tempest* as a reworking of the theme of *Measure for Measure*, using a different dramatic method and calculated for different dramatic effects.

Albert Cook analyses (*Accent*, xiii) some of the 'metaphysical qualities in the poetry of *Measure for Measure*, and stresses the influence upon it of the language of formal logic. Alwin Thaler (*S. in Ph.*, Apr.) offers an interpretation of the crux at II. iv. 17 ('the devil's crest') by developing the implications of 'the devil's horn' in the previous line.

*Much Ado About Nothing* is the subject of an article by T. W. Craik (*Scrutiny*, Oct.). In a scene-by-scene analysis Craik sets out 'to show that the distribution of the serious and comic tones is far more pervading and complex than the usual reading of the play implies'. Thomas H. McNeal suggests (*N. and Q.*, Sept.) that the names Hero and Don John are drawn from Marlowe's *Hero and Leander*, and from Don John of Austria.

*Love's Labour's Lost* is sensitively discussed by Bobbyann Roesen (*Sh. Q.*, Oct.). She demonstrates that the play owes much of its beauty to the effective and often subtle way in which Shakespeare develops at different levels the contrast between illusion and reality. She offers illuminating comments as well on individual scenes and characters.



Paul N. Siegel reminds us (*Sh. Q.*, Apr.) that *A Midsummer Night's Dream* was probably first performed as part of the festivities of an aristocratic wedding. He considers the marriage-themes developed in the play, and suggests that its first audience would have regarded it with an imaginative understanding and sympathy. In *Das Laubenmotiv bei Shakespeare und Spenser* (*Anglia*, lxxi. 310) Karl Hammerle finds in this play many echoes from the first three books of *The Faerie Queene*, especially from the Bower of Bliss episode, and elaborates the view that in the Pyramus and Thisbe scenes and elsewhere Shakespeare is guying Spenser. He identifies Bottom with Spenser, and the little western flower with Elizabeth Carey. S. K. Heninger interprets the phrase 'wondrous strange snow' (v. i. 66) in the light of Renaissance scientific theory (*M.L.N.*, Nov.), and decides that emendation is unnecessary. Max Bluestone (*N. and Q.*, Aug.) thinks that he detects an anti-Jewish pun in 'Most brisky juvenal, and eke most lovely Jew' (iii. i. 97), and argues that the line should read, 'Most brisky Jew, venal and eke most lovely Jew'.

A lecture by Paul N. Siegel, *Shylock and the Puritan Usurers* (*Studies in Shak.*<sup>24</sup>), develops Stoll's contention that, though the Elizabethans may have known little of Jews at first hand, they would be reminded by many of Shylock's traits of the Puritan usurers with whose practices they were familiar, and who were satirized by several contemporary writers. In *Standards of Value in 'The Merchant of Venice'* (*Sh. Q.*, Apr.) Cary B. Graham examines some of the values established in the play.

*As You Like It* figures in a note by Cecil C. Seronsy in *Sh. Q.* (July), which adds to the list of writings claimed as having influenced the 'seven ages of man' speech two passages from Lodge's *A Margarite of America*.

*The Use of the Second Person in 'Twelfth Night'* is the title of an essay by Charles Williams in *English* (Spring). Williams concludes that Shakespeare uses the second person singular and plural pronouns on principles similar to those described in Abbott's *Shakespearian Grammar*; many of his inconsistencies may be laid to the account of euphony or rhythm. In connexion with the passage, 'In the South Suburbes at the Elephant / Is best to lodge' (iii. iii. 39-40), A. C. Southern provides reference to an Elephant

Inn on Bankside from the vestry books of St. Saviour's, Southwark, for 1598 and 1599 (*T.L.S.*, 12 June).

Roger J. Trienens (*Sh. Q.*, July) writes on the jealousy of Leontes in *The Winter's Tale*. He argues that this jealousy is present from the beginning of the play. 'By developing the contrast between the general opinion of Leontes' happiness and his true state of mind Shakespeare reiterates one of his favourite themes, that appearances are deceiving.'

The History Plays as a genre have attracted a good deal of attention. In *Sh. S.*<sup>20</sup> Harold Jenkins gives a perceptive survey of the trends of criticism of these plays over the last half-century.

*Lectures on Four of Shakespeare's History Plays*<sup>41</sup> contains the lectures provided by the English department of the Carnegie Institute of Technology in Pittsburgh as a background to a production of *1 and 2 Henry IV*. Lewis J. Owen shows how the tragedy of *Richard II* arises largely from the conflict between the conception of the divine right of kings and Richard's failure to carry out the responsibilities of kingship. Astere E. Claeysens discusses the structure, the style, the characters, and the theme of *1 Henry IV*. William M. Schutte brings out some of the political implications of *2 Henry IV*, and illustrates the manner in which Prince Hal adapts himself to his role as king. William F. Keirce assumes in his hearers a knowledge of the dramatic merits of *Henry V*, and concentrates on some deficiencies which, he claims, result from Shakespeare's intention to present in Henry his portrait of the ideal king. Josephine A. Pearce's *Constituent Elements in Shakespeare's English History Plays (Studies in Shak.)*<sup>42</sup> traces the way in which Shakespeare gave moral purpose and organic structure to the material of his sources, and added further elements, such as comedy and 'some stylized rhetoric'. In a small pamphlet, *Glück und Ende der Könige in Shakespeares Historien*,<sup>42</sup> Walter F. Schirmer compares Shakespeare's treatment of historical persons and events with what he found in Holinshed and Hall, and shows how the departures from the chronicles were designed to serve artistic and dramatic

<sup>41</sup> *Lectures on Four of Shakespeare's History Plays*. Pittsburgh: Carnegie Institute of Technology. pp. vi + 69. Price not stated.

<sup>42</sup> *Glück und Ende der Könige in Shakespeares Historien*, by Walter F. Schirmer. Köln und Opladen: Westdeutscher Verlag. pp. 18. Price not stated.

ends. Shakespeare became increasingly interested in the creation of living characters and events and less interested in history. The histories are dramatic versions of a treatment of history with a long tradition in narrative poetry, and Shakespeare, like his contemporaries, had the same essentially medieval conception of tragedy as Chaucer's Monk. Karl Brunner also asserts that Shakespeare's outlook belongs rather to the Middle Ages than to the Renaissance. In his *Middle-Class Attitudes in Shakespeare's History Plays* (*Sh. S.*<sup>20</sup>), where he makes this claim, he also contends that Shakespeare's middle-class predilections affect his handling of the events of history, especially in the importance he attaches to an orderly realm, and in his belief that internal discord must lead a nation to calamity.

Two further articles in *Sh.S.*<sup>20</sup> may be mentioned here. In *Shakespeare's History Plays: Epic or Drama?* Richard David reviews the 1951 Stratford production of the four plays on the rise of the house of Lancaster, and argues convincingly that any attempt to treat the plays as a planned tetralogy must lead to grave distortions of balance, especially in *Richard II* and *Henry V*. Wolfgang H. Clemen writes on *Anticipation and Foreboding in Shakespeare's Early Histories*, and shows how the dramatist builds up within us 'the right state of expectation and tension, by which we are to take in the inner or outward events which form the play's centre of climax'. Robert Adger Law also (*S. in Ph.*, Apr.) rejects the view that the plays which cover the period of history from *Richard II* to *Richard III* together form an epic of which England is the heroine, but argues that as Shakespeare 'passes from each of the eight reigns to the next in succession, he takes pains to construct in the final scene an approach to the first scene of the ensuing play, or else echoes at the beginning of the second play a speech at or close to the end of it'.

Among individual history plays, *Richard II* is the subject of three short contributions to *N. and Q.* C. A. Greer (Feb.) thinks that the deposition scene, as it appears in Quarto 3, 'came directly from Shakespeare's original', and was legitimately acquired by Lawe, the publisher of this Quarto. Peter Ure estimates (Oct.) the extent to which Holinshed and Stow appear to have been indebted to the anonymous *Traïson et Mort de Richart Deux* and Créton's metrical

*Histoire*, and concludes that there is no evidence that Shakespeare was directly acquainted with either work. Ure also finds (Sept.) what seem to be reminiscences of the play in Sylvester's *Du Bartas*.

Arthur Colby Sprague's *Gadshill Revisited* (*Sh. Q.*, Apr.) reopens the question of Falstaff's cowardice. In the face of modern whitewashing he returns to the earlier conception of the character, 'to a Falstaff of dexterous evasions and miraculous escapes, lawless in his exaggerations, redoubtable only in repute, and the funnier for being fat and old and a coward'. Cecil C. Seronsy (*Sh. Q.*, July) points out some details in Dekker's *The Wonderful Year*, particularly in the description of the fat innkeeper, which are reminiscent of the robbery scene in *1 Henry IV*. C. A. Greer (*N. and Q.*, June) refers to a passage in Moryson's *Itinerary* which suggests that Shakespeare may have drawn on personal observation in depicting Falstaff's methods of impressing his soldiers. In another note (*N. and Q.*, Oct.) Greer re-examines the sources for the *Henry IV* plays and *Henry V* to support his claim that Shakespeare took from them what would serve his purpose of presenting Hal as 'an ideal prince, soldier and king', and ignored much that was adverse to this view of him.

*The Unity of '2 Henry IV'* is the title of a well-reasoned article by Clifford Leech (*Sh. S.*<sup>20</sup>). Leech sets out to show that, whatever its relationship with Part 1, *2 Henry IV* has its own characteristic mood and structure, its separate dramatic impact. He shows, among other things, that Shakespeare anticipates here 'that objectivity of manner, fused with a suggestion of deep and personal concern', that is characteristic of *Troilus and Cressida* and *Measure for Measure*.

In *Patriotism and Satire in 'Henry V'* (*Studies in Shak.*<sup>24</sup>) Allan Gilbert rebuts the common thesis that *Henry V* is merely 'the finest expression of English patriotism', and Henry himself merely 'Shakespeare's ideal king'. As he sees it, the play has two other almost equally prominent themes: first, an ironical comment on the conqueror's ambition and the horrors of war; and secondly, the conception of Henry as a king who is 'worn with the care of his subjects', and sincerely concerned with his responsibilities towards them and theirs towards him. In *Falstaff and Mr. Dover Wilson* (*Kenyon Rev.*, Spring) William Empson upholds the weakness of the theory that Shakespeare made Falstaff appear in his first draft

of *Henry V*, and defends Falstaff against overstated charges that he degenerates badly in 2 *Henry IV*.

In an interesting review of Dover Wilson's N.C.S. edition of the three parts of *Henry VI* (*Sh. Q.*, Jan.) G. Blakemore Evans gives his grounds for disagreeing with Wilson's view that Part I was written later than Parts 2 and 3. He tentatively suggests a chronology and a sequence of revision which he feels may account for perplexing features of the plays.

Cecil Roth (*T.L.S.*, 15 May) thinks he sees a parallel to the Jewish night-prayer in Richmond's prayer before sleep in *Richard III*, v. iii. 112-14. A. S. B. Glover (*T.L.S.*, 22 May) regards it as more probable that Richmond's words have their origin in the office of Compline.

The authorship of *Henry VIII* is the theme of an article by Ants Oras in *J.E.G.P.* (Apr.). His careful comparison of Shakespeare's handling of hypermetric monosyllables in his last plays with that of Fletcher in approximately contemporary plays leads him to support the assumption that the two dramatists collaborated in *Henry VIII*, and probably also in *The Two Noble Kinsmen*.

In *Shakespeare's 'Troilus and Cressida' and the Legends of Troy*<sup>43</sup> Robert K. Presson re-examines all the works which have been claimed as sources for the play. He decides that the siege-plot is basically derived from Chapman's eight books of the *Iliades*, augmented from Caxton's *Recuyell* rather than from Lydgate's *Troy Book*. The love-story, chiefly from Chaucer, has been subtly and significantly modified. The play gains its unity from the fact that in each of the principal characters, Hector, Achilles, and Troilus, 'the will dotes'; each is grievously afflicted by some destructive passion: Hector's lust for glory, Achilles's pride, Troilus's infatuation. Aerol Arnold (*M.L.Q.*, Dec.) declares that Shakespeare found all the materials for the Hector-Andromache scene in his medieval sources, but did not work up the pathos of the episode because he wanted to show Hector above all as one who 'Holds honour far more precious-dear than life', steadfast against human considerations and supernatural warnings. 'Cressida's faithlessness and the ignoble death of Hector, the man who sacrificed love and

<sup>43</sup> *Shakespeare's 'Troilus and Cressida' and the Legends of Troy*, by Robert K. Presson. Madison: Univ. of Wisconsin Press. pp. x + 165. \$2.50.

life to honour, help make Troilus the mature soldier destined to succeed Hector.' Herman Heuer, in *Sh. Jahr.*, surveys the literature published on *Troilus and Cressida* in the last three decades or so, and opposes the view that it is a 'comicall satyre'.

There are two general articles on the tragedies. Huntington Brown's thesis, in *Enter the Shakespearean Tragic Hero* (*Ess. in Crit.*, July), is that the degree of sympathy we are made to feel for the various tragic heroes is conditioned, among other things, by the manner in which they are first introduced. Those with whom we feel least sympathy, Titus, Coriolanus, and Timon, reveal from their first entry onwards little more than formal, public aspects of themselves; Brutus, Hamlet, Othello, and the other 'sympathetic' heroes show from the outset that they have also private, inner selves. In *Heavenly Justice in the Tragedies of Shakespeare* (*Studies in Shak.*<sup>24</sup>) Carmen Rogers argues that a Shakespearian tragedy evolves from a fatal error arising from a certain mental or spiritual incapacity in its hero, and that the pity and awe felt by the audience during the period of retribution finds catharsis in watching the 'renewal of affinity between the hero and Heaven'.

*Coriolanus* has drawn a general critical assessment from Salvatore Rosati in *Nuova Antologia* (Dec.). In *The Tragedy of 'Coriolanus'* (*Eng. Stud.*, Feb.) Irving Ribner expresses the opinion that the play is not popular with modern audiences very largely because 'the central destructive emotion with which it deals' cannot now be appreciated as it was appreciated by Shakespeare and his contemporaries. That emotion is pride, the most terrible of the medieval seven deadly sins. According to Ribner, the tragedy is 'that of a great hero whose impulses are towards the good, but who, because he has been seduced and corrupted by pride, leads himself into a situation from which there is no escape'. There are three notes on individual passages, all in *N. and Q.* As a study in Shakespeare's use of multiple sources, Kenneth Muir (June) aims at showing that in Menenius's fable of the belly and the members of the body Shakespeare was influenced not only by Plutarch but also by William Averell's *A Meruailous Combat of Contrarieties*, and perhaps by Sidney's *Defence of Poesy*, Camden's *Remaines*, and Holland's translation of Livy. J. C. Maxwell (Aug.) offers an interpretation of a line within this fable, 'Even to the Court, the Heart, to th' seate

o' th' Braine' (I. i. 134). He thinks that the 'of' is that of definition or equivalence (see *O.E.D.*), and that the phrase means 'to the throne (seate), the brain'. In explanation of III. i. 89-97, G. K. Hunter (Mar.) suggests that Shakespeare not only knew the classical conception of the Lernean Hydra, but 'also carried in his mind an image derived from the root-meaning of the word (from *ἵδωρ*), and saw the populace as a levelling flood, and the tribune as "Triton" because the latter could "calm the ocean and abate storms"'.

In *Alteration in Act I of 'Titus Andronicus'* (*M.L.R.*, Oct.) Sir Walter Greg reconsiders the evidence on which it has been assumed that the sacrifice of Alarbus is an insertion in the play as it was originally written. He tentatively proposes the emendation of 'at this day' (I. i. 35) to 'as this day'. Ernest C. York suggests (*N. and Q.*, Sept.) that a detail in the outrage perpetrated on Lavinia may have been borrowed from Nashe's account of the rape of Heraclide in *The Unfortunate Traveller*.

Writing on *The Rosemary Theme in 'Romeo and Juliet'* (*M.L.N.*, June), Philip Williams analyses three passages in which, he feels, the flower images parallel the primary fire imagery of the play; rosemary, like fire, is an ambiguous symbol, being associated with both weddings and funerals, with both love and death. Pointing out that there is no indication of Juliet's entry in Act II, Scene ii, in the substantive texts, Richard Hosley makes a case (*T.L.S.*, 22 May) for locating it after line 9, instead of after line 1 as in the standard text. Waldo F. McNeir contributes a note on III. i. 40-44 (*Explicator*, May).

*Timon of Athens* is Terence Spencer's subject in a brief article in *Sh. S.*<sup>20</sup> Arguing from inconsistencies in Shakespeare's references to talents as a monetary denomination, Spencer adds further substance to the hypothesis that parts of our text of the play were never 'reasonably completed, polished, or corrected for performance or perusal'. Kenneth Muir, writing *In Defence of Timon's Poet* (*Ess. in Crit.*, Jan), makes the contention that in the first scene the Poet is intended to present the moral of the play, and that textual corruption is perhaps responsible for the bad impression he makes in the final act.

In *Julius Caesar—a Morality of Respublica* (*Studies in Shak.*<sup>24</sup>) John Earle Uhler counters the tendency of critics to give too

favourable an estimate of the character of Brutus, to whom he denies the status of tragic hero. Drawing some rather unconvincing parallels between the mood of the play and that of England in the last years of Queen Elizabeth's reign, he goes on to claim that *Julius Caesar* was written in something of the spirit of a political Morality Play. Kenneth Burke makes an interesting experiment in *Antony on behalf of the Play (Perspectives, Autumn)*. In order to illustrate the function of drama 'as a communicative relationship between writer and audience, with both parties actively participating', he causes Antony in the Forum scene to address, not the Roman mob, but the theatre audience, to whom he expounds Shakespeare's dramatic purpose and technique in the writing of *Julius Caesar*.

*Shakespeare and Political Wisdom: A Note on the Personalism of 'Julius Caesar' and 'Coriolanus'* is the title of an essay by L. C. Knights (*Sewanee Rev.*, Winter). Knights feels that much of the imaginative impact of these two plays lies in an awareness of a contrast between public and private life. 'Taken together, they point to two related truths of the greatest importance. The first is that human actuality is more important than any political abstraction. . . . The second is that politics is vitiated and corrupted to the extent to which, as politicians, we lose our sense of the *person* on the other side of the dividing line of class or party or nation.' Both plays, says Knights, and especially *Coriolanus*, 'refresh our sense of the actual where today it is most urgently needed'. Warren D. Smith reopens the question of the duplicate revelation of Portia's death in *Julius Caesar* (*Sh. Q.*, Apr.). He tries—not very convincingly—to show that a consideration of Shakespeare's text with reference to its source 'demonstrates, not only that the Messala–Brutus passage, particularly in relation to the preceding Brutus–Cassius passage, is wholly authentic as it stands in the Folio, but also that the dramatist intended it to be unmistakable witness to the unselfishness, fortitude, and able generalship of Brutus in other parts of the play'. Smith's contention is that from the discrepancies in the number of senators slain by proscription that he found in the different *Lives* in Plutarch Shakespeare 'got the idea of introducing like disagreement in the letters of Messala and Brutus'. Norman Nathan justifies the Folio text of *Julius Caesar* at i. i. 29–31, and makes the suggestion that in the opening scene Shakespeare is gently satirizing *The Shoemaker's Holiday* (*M.L.R.*, Apr.).



*Macbeth* provides the material for several articles and notes. Brents Stirling writes on *The Unity of 'Macbeth'* in *Sh. Q.* (Oct.). He analyses the play with the purpose of showing that, amongst other recurrent themes, four in particular combine to give it much of its individual character: darkness, sleep, raptness ('a quality of obsessed drift which varies from simple abstraction to a condition bordering upon hypnosis'), and contradiction—whether expressed outright, as in 'nothing is but what is not', or in the sense of inverted nature. These four strands not only underlie the poetry; they also play an essential part in the motivation, and in the dramatic structure. In *The Written Word and Other Essays*<sup>44</sup> Hardin Craig includes an essay entitled, *These Juggling Fiends: On the Meaning of 'Macbeth'*. A comparative study of *Macbeth* and the Everyman of the Morality Plays leads Craig to the conclusion that, among other possible interpretations, 'the meaning of *Macbeth* is therefore this: The Devil is a liar'. In *Political Doctrine in 'Macbeth'* (*Sh. Q.*, Apr.) Irving Ribner firmly rejects the thesis of H. N. Paul and L. B. Campbell that in this play Shakespeare is 'expounding the pet political ideas' of James I. He decides that, though Shakespeare 'did not hesitate to flatter King James by repeating the monarch's own pet ideas, he did so only when they did not conflict with his own convictions'. Furthermore, all the evidence in *Macbeth* shows that he did not accept without reservation the Tudor doctrines of divine right and passive obedience to tyranny.

In a note on *Macbeth's 'cream-fac'd Loone'* (*Sh. Q.*, Apr.) Weston Babcock suggests that, in association with 'goose look' in the following line, the word 'loon' here gives 'an equivoque on the name of the aquatic bird of the grebe family known as "loon"'. This meaning, he thinks, which is supported by several dictionary references, adds to the vivid and progressive picture of the whiteness of the servant's face by its suggestion of the 'clean whiteness of a loon's breast'. Roy Walker (*T.L.S.*, 21 Aug.) opposes the frequent assumption that in Scene iii Banquo sees the witches before *Macbeth*. Howard Parsons (*N. and Q.*, Feb. and Nov.) proposes several emendations in *Macbeth*. J. C. Maxwell reconsiders the punctuation of the first two lines of the play (*R.E.S.*, Oct.).

<sup>44</sup> *The Written Word and Other Essays*, by Hardin Craig. Chapel Hill: Univ. of N. Carolina Press. O.U.P. pp. ix + 90. \$3.00. 24s.

Writings on *Hamlet* abound, as always. Bertram Joseph's *Conscience and the King*<sup>45</sup> is one of several recent attempts to interpret the play in the light of Renaissance modes of thought, and like the others it adds something to our understanding, especially of the characters and motives of Claudius, Gertrude, Polonius, and Ophelia. Not very convincing, however, is Joseph's reduction of Hamlet's dilemma in the first three acts to 'a simple clear-cut issue': the fear that, if the ghost should be false, his killing of Claudius would bring him to 'eternal punishment in Hell'. Equally controversial is the claim that Shakespeare, with a consciously theological purpose, chose as his theme 'the hand of Providence destroying evil'. Nevertheless, in addition to what it tells us about *Hamlet*, the book is interesting for what it adds to our knowledge of the Elizabethan background.

A two-part article by William Empson, '*Hamlet*' *When New* (*Sewanee Rev.*, Winter and Spring), advances the thesis that Shakespeare, having undertaken to revise a revenge play by Kyd which had become something of a laughing-stock, made it 'life-like' and acceptable to the audience by working up the mystery of Hamlet's character and conduct, and exploiting the theatricality of many incidents. Empson goes on to discuss some of the striking differences in the early texts of *Hamlet*, and various theories of revision that have been propounded. In some ways similar to Empson's is the point of view developed by Richard P. Janaro (*Studies in Shak.*<sup>24</sup>). Janaro sees *Hamlet* as a kind of 'anthology of situations, of heroes, an index to all that could hold the Elizabethan (and subsequent) stages'; it has no cumulative dramatic significance.

In the same volume J. Max Patrick, writing on *The Problem of Ophelia*, recalls the tradition, which finds a place in all early versions of the story, that Ophelia was Hamlet's mistress. He thinks it likely that Shakespeare deliberately left the relationship between the two in doubt; in a play which derives much of its dramatic effectiveness from uncertainties and apparent contradictions, the possibility of inconsistent interpretations of Ophelia makes her more credible, and more delightful, than complete consistency. An essay in Hardin Craig's *The Written Word* (see above, footnote 44) also treats the love of Hamlet and Ophelia. Craig illustrates the

<sup>45</sup> *Conscience and the King: A Study of 'Hamlet'*, by Bertram Joseph. Chatto & Windus. pp. 176. 12s. 6d.

narrow, prudential, self-seeking moral code of the Polonius family to show how Shakespeare increased the tragic possibilities of the relationship. 'It is foredoomed by the plot and the circumstances that Ophelia should betray her lover, fail him in his need, and do these things as a consequence of her education, her situation, her training, and perhaps her nature.'

I. J. Semper's subject is *The Ghost in 'Hamlet': Pagan or Christian?* (*The Month*, Apr.). Commentators generally interpret the Ghost in terms of the Catholic doctrine of purgatory. Semper reminds us that 'a soul from purgatory on a mission of blood-vengeance is a contradiction in terms'. He sets out to show that the ghost-scenes were actually influenced by the purgatorial doctrines of the later Middle Ages. Josephine Waters Bennett traces the origin of Polonius's advice to Laertes (*Sh. Q.*, Jan.), and maintains that Laertes would know these threadbare maxims by heart (or so it would seem to the audience), and would be squirming as he listened. Far from being a sage and practical counsellor, 'Polonius is, in his first scene as in his last, "a foolish prattling knave", a "rash, intruding fool", whose standard, practical injunctions to Ophelia, in this same scene, do the greatest possible mischief and "protect" her to her utter destruction'. One effect of this portrayal of Polonius is to minimize Hamlet's crime in killing him. R. H. Bowers (*Sh. Q.*, July) supports what Josephine Bennett says about the commonplace nature of Polonius's maxims, with which he finds further parallels in the *Instructions to his Son* of Peter Idley of Kent. He rebuts Gollancz's claim that Shakespeare used in *Hamlet* ideas and sentiments from the *De Optimo Senatore* of the Polish writer Goslicius.

Norman Nathan (*N. and Q.*, July) finds dramatic significance in Horatio's words, 'You might have rhymed', which in effect point out that Hamlet's quatrain might have ended, 'A very *Claudius*'. Andrew J. Green (*Sh. Q.*, Oct.) thinks that critics have missed the significance also of the Pyrrhus passage. Theodore C. Hoepfner (*N. and Q.*, Oct.) suggests that a rebuke which Queen Elizabeth administered to the Polish ambassador in 1597 found echoes in *Hamlet*. Sylva Norman (*T.L.S.*, 30 Oct.) puts forward interpretations of iv. i. 53-54, 'Rightly to be great/Is not to stir without great argument'. Fredson Bowers (*Sh. Q.*, Jan) offers an interesting

textual note on I. v. 33 and II. ii. 181, 'the fat weede / That rootes it self' and 'a good kissing carrion'.

A. Davenport discusses some passages in Nashe's *Pierce Penilesse* which Shakespeare may have recalled in writing Hamlet's speech on drunkenness and the witch-scenes in *Macbeth* (*N. and Q.*, Sept.). In the same number of *N. and Q.* G. Blakemore Evans claims that a passage in *Pierce Penilesse* is the actual 'source' of Hamlet's speech (I. iv. 23-38). Norbert F. O'Donnell (*S. in Ph.*, July) establishes *Hamlet* as one of the sources of Thomas Goffe's *Orestes*. Frederick L. Gwynn (*Sh. Q.*, Apr.) finds in *Hamlet* a partial source for an episode in Hardy's *Return of the Native*. René Taupin (*M.L.Q.*, Dec.) claims that 'Hamletism' haunted Mallarmé's mind and 'pervaded Laforgue's entire work', that it had indeed a strong influence on a whole generation of French writers at the end of the nineteenth century.

Of considerable interest is Mary B. Vanderhoof's critical edition of Ducis's late eighteenth-century French adaptation of *Hamlet*,<sup>46</sup> the version of the play which was translated into Italian, Spanish, and Dutch, and acted in Sweden. Mary Vanderhoof for the first time prints the work in the form in which it was originally acted, and in her Introduction discusses its stage history and the considerable changes which Ducis introduced to make it conform with French standards of propriety.

A few passages in *King Lear* have attracted comment. T. M. Parrott (*Sh. Q.*, Oct.) gives reasons for thinking that at v. iii. 17 the reading 'God's spies' of all modern editions, except Muir's, should be 'gods' spies'. A. Davenport (*N. and Q.*, Jan.) suggests interpretations of five passages. Kenneth Muir (*T.L.S.*, 30 Jan.) contributes a note on iv. vi. 188, 'This' a good block'. In Johnstone Parr's *Tamburlaine's Malady*, noticed more fully in Chapter VIII, there is a chapter on Shakespeare's use of astrology, followed by two chapters on *Lear*. (See p. 150.)

Work on *Othello* includes one full-scale study. G. R. Elliott's

<sup>46</sup> *Hamlet: A Tragedy Adapted from Shakespeare (1770) by Jean François Ducis: A Critical Edition*, by Mary B. Vanderhoof. Proc. of the American Philosophical Society, vol. 97, no. 1. pp. 55, double columns. \$1.00.

*Flaming Minister*<sup>47</sup> is a scene-by-scene commentary, designed, like the author's recent book on *Hamlet*, to illustrate the thesis that 'the motives in Shakespearean tragedy are many: its *motif* is pride'. The book develops into an elaborate study of the characters from this point of view. All the personages of the main action except Emilia, says Elliott, are in varying degrees actuated by pride. The tragedy of Othello is the perversion of his 'right self-esteem' to 'wrong pride'. The virtuous Desdemona, the boorish Iago, the courtly Cassio, the foolish Roderigo: all alike are led to destruction by the various strains of pride which they exhibit. There is much that is of interest and value in this work, but at times the force of its contentions is weakened by overstatement or by the detailed nature of the analysis.

Robert Speaight's *Réflexions sur 'Othello'* (*Mercure de France*, 1 July) offers answers to two questions: why did Othello so completely blind himself to the nature of Desdemona? and why did Iago act with such diabolical wickedness towards Othello? In *The Damnation of Othello* (*P.M.L.A.*, Dec.) Paul N. Siegel analyses the 'Christian overtones' of the play, and decides that Othello's tragedy is that he succumbs to the devil, in the shape of Iago, and this leads to the perdition of his soul. Also in *P.M.L.A.* (June) Robert B. Heilman calls attention to Shakespeare's use of 'images of economics and images of theft' in his characterization of Iago, and to a smaller degree that of other persons in the play.

In *Slander in Drama* (*Sh. Q.*, Oct.) E. E. Stoll declares that if slander successfully addressed to a noble and intelligent person in a play is to be plausible, it requires 'a postulate as well as a supporting structure'. In *Othello* the postulate is to be found in Iago's words, 'The Moor is of a free and open nature, / That thinks men honest that but seem to be so'. The supporting structure is found in Othello's deserved reputation for having a noble and unsuspecting nature, and in Iago's undeserved reputation for 'honesty' together with his deserved reputation for sagacity. Stoll makes some scathing comments on earlier critics who have not seen the importance of correlating these two elements; his own article is extremely difficult to read by reason of his involved and mannered

<sup>47</sup> *Flaming Minister: A Study of 'Othello' as Tragedy of Love and Hate*, by G. R. Elliott. Durham, N.C.: Duke Univ. Press. C.U.P. pp. xxxvi + 245. 34s.

style. John Money's close analysis of Othello's speech, 'It is the cause . . .' (*Sh. S.*<sup>20</sup>), brings out some subtle shades of meaning and some relationships with earlier utterances. Money is not convincing, however, in his psycho-analytical interpretation of the speech as Othello's confession of 'his failure to love Desdemona', or in his claim that Othello's love has been 'subtly presented from the start as inadequate'.

Ernest Brennecke (*Sh. Q.*, Jan.) considers the dramatic effect of Desdemona's 'Willow Song', referring especially to alterations and additions that Shakespeare made in a well-known song, and to the interruptions in the singing of the song. The scene is, he thinks, one of Shakespeare's 'triumphs of insight, pathos, and tragedy'. Kenneth Muir (*N. and Q.*, Dec.) adds to the number of passages in Othello for which Shakespeare may have owed something to Holland's *Pliny*.

In *An Elizabethan Eyewitness of 'Antony and Cleopatra'?* (*Sh. S.*<sup>20</sup>) John Rees suggests that the description of the raising of Antonius into Cleopatra's monument in the 1607 revision of Daniel's *Cleopatra* may be a reminiscence of the staging of Shakespeare's play. Roy Walker discusses this suggestion in a letter in *T.L.S.* (29 May).

A note by Robert J. Kane, 'Richard du Champ' in 'Cymbeline' (*Sh. Q.*, Apr.), suggests that the name which Imogen gives to Lucius as that of her dead master (iv. ii. 377) was derived from that of Shakespeare's Stratford contemporary, Richard Field the printer. George L. Phillips provides a note on 'Fear no more the heat o' the sun' (*Explicator*, No. 2).

The most interesting publication relating to *Pericles* is Kenneth Muir's reprint of Wilkins's prose *Pericles*.<sup>48</sup> Muir discusses in his Introduction the relationship between Wilkins's story and Shakespeare's play, and in an appendix he notes parallels both with the play and with Twine's *Patterne of Painefull Aduentures*. In a good analysis of *Pericles* (*Sh. Q.*, July) John Arthos shows that the play preserves the character of a romantic narrative in presenting a rapid series of strange and exciting adventures in a fantastic and varied world; but it is given its particular interest, and unity, by 'the continuing revelation of the nature of Pericles'. For some details in the

<sup>48</sup> *The Painfull Aduentures of Pericles Prince of Tyre*, by George Wilkins. Ed. by Kenneth Muir. Univ. of Liverpool Press. pp. xviii + 120. 6s.

account of the fate of King Antiochus and his daughter, Robert J. Kane finds a probable source in 2 Maccabees ix (*M.L.N.*, Nov.).

P. Maas finds a parallel between a Commons speech of Henry Finch in 1593 and a 'Shakespearian' passage in *Sir Thomas More* (*R.E.S.*, Apr.). Kenneth Muir, reconsidering the authorship of *Edward III* (*Sh. S.*<sup>20</sup>), discusses particularly the iterative imagery of the play. He suggests the possibility that 'Shakespeare, as in *Pericles*, was hastily revising a play by another dramatist, certain scenes being entirely rewritten and the remainder being left with comparatively few alterations'.

Rufus Putney's *Venus Agonistes* (*Univ. of Colorado Stud.*, July) is a study of *Venus and Adonis* as a comic poem. James M. Tolbert (*N. and Q.*, Jan.) thinks it likely that a stanza of *The Rape of Lucrece* (ll. 1478-84), deriving ultimately from Seneca, has a more direct source in the *Illustrium Poetarum Flores*, a basic school text in Shakespeare's day.

In *A Reading of the Sonnets* (*Hudson Rev.*, Winter) Patrick Cruttwell sets out to relate the experience embodied in the Sonnets, and the quality of their poetry, to the age in which they were written, and to Shakespeare's development as a whole. G. K. Hunter's thesis, in *The Dramatic Technique of Shakespeare's Sonnets* (*Ess. in Crit.*, Apr.), is that they are essentially the products of a dramatic imagination, and as such almost unique among Elizabethan sonnets. In an interesting article, *Shakespeare and the Sad Augurs* (*J.E.G.P.*, Oct.), Walter B. Stone shows that the sixth line of Sonnet CVII ('And the sad Augurs mock their owne presage') cannot, as Hotson claimed, be a reference to the so-called Prediction of Regiomontanus, and declares that 'there is nothing to show that Shakespeare's Sonnet CVII can possibly refer to the events of 1588'. A. Davenport (*N. and Q.*, Jan.) supports the emendation of 'naigh' to 'waigh' in line 11 of Sonnet LI. F. W. Bateson and William Empson (*Ess. in Crit.*, Jan. and Oct.) argue about Empson's remarks, in *Seven Types of Ambiguity*, on the line 'Bare ruined choirs, where late the sweet birds sang'. Paul Elman (*Sh. Q.*, July) suggests that the first line of Sonnet V is an allusion to the Horae, goddesses of the seasons in Greek mythology.

In a booklet on *The Phoenix and Turtle*<sup>49</sup> Heinrich Straumann

<sup>49</sup> *Phönix und Taube: Zur Interpretation von Shakespeares Gedanken-*

seeks to reconcile various contradictory interpretations of the poem by distinguishing in it various levels of meaning. He sees it as a turning-point in the development of Shakespeare's personal outlook on beauty and truth.

A. W. Titherley's *Shakespeare's Earliest Poems*<sup>50</sup> is a sequel to his *Shakespeare's Identity* (1952), in which he tried to prove that Shakespeare's works were written by William Stanley, later 6th Earl of Derby. This new volume is an agreeable mixture of poems attributed to Stanley and sonnets and lyrics by Shakespeare.

### 6. *Shakespearian scholarship*

Edd W. Parkes provides an interesting discussion of the merits and the limitations of the edition of the Shakespeare Apocrypha published in New York in 1848 by W. G. Simms (*Studies in Shak.*<sup>24</sup>). T. J. Monaghan (*R.E.S.*, July) records and discusses the new textual and explanatory notes and passages of criticism which Johnson added to the 1773 *Shakespeare*.

The British Academy Shakespeare Lecture for 1952, delivered by Allardyce Nicoll, has as its title *Co-operation in Shakespearian Scholarship* (*Proc. of the Brit. Acad.*, xxxviii). Nicoll reviews the trends of present-day Shakespearian studies, and stresses the undesirability of narrow specialization in restricted fields.

Walter F. Schirmer's *Alte und Neue Wege der Shakespeare-Kritik*<sup>51</sup> outlines the most important movements in Shakespearian criticism in the past. Schirmer thinks that, after a generally 'realistic' period, the present trend is towards a new kind of 'romantic' criticism. Barbara Hardy (*N. and Q.*, Feb.) shows that much of Walter Whiter's commentary on Shakespeare is vitiated by the critic's subscription to the associationist doctrine of Locke and Hartley. As an example of the tendency of critics to read their own preferences and values into the work they are appraising, R. H. Bowers (*N. and Q.*, Jan.) shows how the Italian writer Quadri in effect turns Shake-

welt, von Heinrich Straumann. Zürich: Artemis Verlag. pp. 63. Price not given.

<sup>50</sup> *Shakespeare's Earliest Poems in approximately Chronological Order*, by A. W. Titherley. Winchester: Warren. pp. viii + 78. Price not given.

<sup>51</sup> *Alte und Neue Wege der Shakespeare-Kritik*, von Walter F. Schirmer. Bonn: Peter Hanstein. pp. 33. Price not given.



speare into an existentialist. Mario Praz in *Shakespeariana* (*Paragone*, June), and Napoleone Orsini in *Croce e la critica shakespeariana* (*Rivista de Lett. Mod.* iv. 2), both survey the Shakespearian criticism of recent years, Orsini laying special emphasis on the value of Croce's contribution.

In *Shakespeare Improv'd, or A Case for the Affirmative* (*Sh. Q.*, July) Lucyle Hook, discussing the rewriting of many of Shakespeare's plays at the Restoration in terms of theatrical history rather than of the desecration of genius, shows that it was necessary at that time to interpret Shakespeare according to the lights of contemporary actors and audiences. She thinks it possible 'that the preservation of Shakespeare even in garbled form during the Restoration period made certain his present reputation'.

### 7. Allusions

Robert G. Noyes has found references to Shakespeare in more than a hundred of the seven or eight hundred eighteenth-century novels he has read. In *The Thespian Mirror*<sup>52</sup> he quotes lavishly from these novels, and provides an interesting commentary on the changing dramatic standards and tastes of the century.

R. H. Bowers (*Sh. Q.*, July) calls attention to amusing Shakespeare allusions in an unpublished late seventeenth-century playlet, *The Merry Loungers*, preserved in the British Museum. In *The Effect of Shakespeare's Influence on Wordsworth's 'The Borderers'* (*S. in Ph.*, Oct.) Charles J. Smith analyses the many parallels between *The Borderers* and Shakespeare's major tragedies. He concludes that 'the themes, characters and scenes were never personally realized, never clearly imagined, never closely felt by the author, because he adopted so many of them ready-made . . . from Shakespeare'. R. G. Howarth (*N. and Q.*, Mar.) finds reminiscences of *Hamlet* in a sermon of Humphrey Sydenham published in 1637. Also in *N. and Q.* (Sept.) Charles O. Fox records echoes of the Sonnets and *The Passionate Pilgrim* in Davies of Hereford's complimentary verses in Guillim's *Display of Heraldrie* (1610).

M. J. C. Hodgart (*Camb. Journ.*) considers Shakespearian material used in *Finnegan's Wake*. Murray Abend (*N. and Q.*,

<sup>52</sup> *The Thespian Mirror: Shakespeare in the Eighteenth-Century Novel*, by Robert Gale Noyes. Providence: Brown Univ. Studies, vol. xv. pp. v+200. \$5.50.

May) finds several apparently unnoted reminiscences of *Hamlet* in five plays of Beaumont and Fletcher. Guglielmo Chillemi (*Teatro Scenario*, June) notes Shakespeare's influence on de Musset's *Lorenzaccio*. Roland M. Frye (*N. and Q.*, Oct.) gives some examples of the use in early seventeenth-century homiletic literature of the 'world's a stage' imagery so frequently employed by Shakespeare.

Finally, a note on sources rather than allusions. Joseph S. Stull (*N. and Q.*, Dec.) suggests that Plutarch's *Life of Pelopidas* is more frequently echoed in *Hamlet* than has been realized. He thinks it influenced passages also in *The Merry Wives* and *Macbeth*.

#### 8. *Theatre and actors*

In *The Globe Restored*<sup>53</sup> C. Walter Hodges offers a carefully documented reconstruction of the Globe Theatre which is convincing in most of its details. Among other things, Hodges shows that Shakespeare's audiences were accustomed to 'shows of elaborate spectacle, against a background ornamented, perhaps very elaborately, in the baroque manner'. Such a theatre, he feels, was 'so excellently adapted to bring out all that is best in dramatic art, that its loss was a calamity'. The book is generously illustrated.

Hodges's reconstruction makes little fundamental departure from what may be termed the traditional picture of the Elizabethan theatre. This picture is the subject of an attack in Leslie Hotson's *Shakespeare's Arena* (*Sewanee Rev.*, July). From contemporary documents Hotson establishes that arena stages were set up for certain plays performed in private halls; he also marshals the evidence that has been accumulating for the use of 'houses' or 'mansions' on the Elizabethan stage. He claims that a combination of these two features was the 'customary arrangement for a play in a hall'. He makes a strong case and may be right; but the actors may sometimes have wished, or been compelled by circumstances, to stage their plays otherwise. His argument for parallel methods in the public theatres is too sweepingly stated, and in some points unconvincing; and it met with criticism in an article in *The Times* (22 Aug.), and in letters in the same paper from, among others, Hodges and W. Bridges-Adams. Hotson's article remains impor-

<sup>53</sup> *The Globe Restored: A Study of the Elizabethan Theatre*, by C. Walter Hodges. Benn. pp. 199. 50s.

tant, however, both for the facts it establishes and as a starting-point for further investigations.

In *An Early Elizabethan Playhouse* (*Sh. S.*<sup>20</sup>) Charles T. Prouty brings forward evidence that Trinity Hall, a property belonging to the Church of St. Botolph without Aldersgate, was at various times between 1557 and 1568 rented for use as a play-house; he makes some interesting suggestions about indoor staging at that time.

In her *Shakespearean Stage Production: Then & Now*<sup>54</sup> Cécile de Banke provides an informative manual for those who set out to stage Shakespeare in the Elizabethan manner. There are four main sections: Staging; Actors and Acting; Costume; Music and Dancing. Each section opens with a survey of Elizabethan practice in regard to the subjects it treats, and for the modern producer there is much useful advice on techniques, and on means of acquiring or fashioning properties and costumes. Whether or not he follows Cécile de Banke in accepting J. C. Adams's reconstruction of the Globe as authoritative, every producer and actor of Shakespeare will find a great deal that is of value in her book.

Warren D. Smith points out (*Sh. Q.*, July) that there are nearly 3,000 directions for stage business in the dialogue of Shakespeare's plays against some 300 in marginal notations. These directions, he suggests, are designed to describe actions, facial expressions, and the like, for those whose view is interrupted. In the October *Sh. Q.* Smith discusses the many entrance announcements of the type of 'Look where he comes'. This device was made necessary by the great depth of the outer platform stage, and it also made possible any desirable regrouping of actors already on the stage before the newcomer was within speaking distance.

The thesis of John Russell Brown *On the Acting of Shakespeare's Plays* (*Quart. Journ. of Speech*, xxxix. 477) is that already in Shakespeare's day formalism on the stage was on the decline, and 'a new naturalism was a kindling spirit in his theatre'. In *Space for Shakespeare* (*Sh. Newsletter*, p. 36) Edgar L. Kloten defends the production of Shakespeare on an arena stage. John H. Long

<sup>54</sup> *Shakespearean Stage Production: Then & Now*, by Cécile de Banke. New York: McGraw-Hill. pp. xviii + 342. \$6.00. Hutchinson, 1954. pp. 312. 25s.

(*Studies in Shak.*<sup>54</sup>) makes suggestions about suitable music for productions of Shakespeare; these should be of service to producers.

Arthur Colby Sprague is well known for his work on Shakespearian stage history. In *Shakespearian Players and Performances*<sup>55</sup> he draws freely on contemporary accounts to give life to his re-creation of eight of the greatest players in celebrated roles: Betterton's Hamlet, Garrick's Lear, Kemble's Hamlet, Mrs. Siddons's Lady Macbeth, Kean's Othello, Macready's Macbeth, Irving's Shylock, Edwin Booth's Iago. He adds a chapter on Poel's revolutionary methods, and a critical discussion of some notable modern actors and productions.

In a pleasant and interesting book entitled *Shakespearean Playgoing, 1890-1950*,<sup>56</sup> Gordon Crosse, who has seen more than 500 performances of Shakespeare, outlines the changes that have taken place in Shakespearian acting from 'the Irving period' to the present day. He talks about many fine players and performances, and makes sensible comments on theatrical conventions and on the plays.

Eric Bentley, in *Doing Shakespeare Wrong (Perspectives, Spring)*, discusses the merits and shortcomings of modern methods of staging Shakespeare, with reference to some recent productions. Robert B. Loper (*Quart. Journ. of Speech*, xxxix. 193) considers Poel's views on the proper manner of reading Shakespeare's dramatic poetry. W. Bridges-Adams, in *The Lost Leader (Listener, 30 July)*, gives an appreciation of Harley Granville-Barker, paying special attention to his Shakespearian productions.

In *The Stratford Festival*<sup>57</sup> T. C. Kemp and J. C. Trewin trace the growth of the festival through nearly three-quarters of a century, list all the performances and actors, and write about notable productions and much fine acting. The work is more than a reference-book, and among other things pays a glowing tribute to F. R. Benson and the 'distinguished brotherhood of Bensonians'.

<sup>55</sup> *Shakespearian Players and Performances*, by Arthur Colby Sprague. Harvard Univ. Press, 1953. London: Black, 1954. pp. xiv + 222. \$4.50. 15s.

<sup>56</sup> *Shakespearean Playgoing, 1890-1950*, by Gordon Crosse. Mowbray. pp. 164. 12s. 6d.

<sup>57</sup> *The Stratford Festival: A History of the Shakespeare Memorial Theatre*, by T. C. Kemp and J. C. Trewin. Birmingham: Cornish. pp. xiv + 295. 25s.

*Shakespeare Memorial Theatre, 1951-53*<sup>58</sup> is a record of three exciting years at the theatre, with an appraisal by Ivor Brown and many fine photographs by Angus McBean.

In *Renown at Stratford*<sup>59</sup> Tyrone Guthrie describes the Shakespeare Festival held in 1953 at Stratford, Ontario, and reviews the productions. The book is pleasantly illustrated with portraits of the players by Grant Macdonald, and W. Robertson Davies contributes notes on the portraits. Guthrie also discusses this festival in an article in *Theatre Arts* (Sept.).

Clifford Leech surveys the 1953 Stratford season in *Sh. Q.* (Oct.). George Rylands's *Festival Shakespeare in the West End* (*Sh. S.*<sup>20</sup>) is a critical account of some festival year productions. Sir Barry Jackson talks (*Sh. S.*<sup>20</sup>) of the encouraging discoveries he made about Shakespeare in producing 2 and 3 *Henry VI* at the Birmingham Repertory Theatre in 1951 and 1952. Alice V. Griffin (*Sh. Q.*, Apr.) discusses Jean-Louis Barrault's *Hamlet*.

I. J. Semper's *Shakespeare in Pioneer Dubuque*, Levette J. Davidson's *Shakespeare in the Rockies*, both in *Sh. Q.* (Jan.), and Hennig Cohen's *Shakespeare in Charleston on the Eve of the Revolution*, in the July *Sh. Q.*, are all articles on the early history of Shakespearian reading or production in America.

In *Sh. Jahr*. Elisabeth Brock-Sulzer reviews Shakespearian activities in the Schauspielhaus in Zürich since 1939.

<sup>58</sup> *Shakespeare Memorial Theatre, 1951-53: With a Critical Analysis* by Ivor Brown: Photographs by Angus McBean. Max Reinhardt. pp. vi + 104. 18s.

<sup>59</sup> *Renown at Stratford*, by Tyrone Guthrie, W. Robertson Davies, and Grant Macdonald. Toronto: Clarke, Irwin. pp. viii + 127. \$3.50.

## VIII

### ELIZABETHAN DRAMA

By FREDERICK S. BOAS

SEVERAL of the 1953 publications take a summary view of one or other of the aspects of the period covered by this chapter. Marlowe's *Tamburlaine*<sup>1</sup> forms the starting-point of a survey, by Johnstone Parr, in the specialized field of Astrology in Elizabethan drama. Parr analyses in detail the physician's diagnosis of Tamburlaine's fatal malady, especially the almost complete extinction of the *humidum* and *calor* (not *choler*) of a substance 'more divine and pure', akin to stellar quality, which, 'being the cause of life imports your death'. The day is also critical for Tamburlaine, according to the hour when his distemper first began. The stars that hitherto had been favourable to Tamburlaine had now become malignant. At the opposite pole to the Scythian conqueror is the weak, foolish Mycetes, King of Persia,

At whose birthday Cynthia with Saturn joined,  
And Jove, the Sun, and Mercury desired  
To shed their influence in his fickle brain.

According to the astrological treatises the conjunction of Saturn and Luna was most malignant at a nativity and the beneficial planets Jupiter, Sol, and Mercury were not so posited as to counteract this in the case of Mycetes. Another feature of astrology is introduced by Marlowe into *Doctor Faustus*, when within a magic circle through the agency of characters (i.e. symbols) of stellar influence the Doctor raises Mephistophilis.

John Lyly made a special dramatic use of astrology for a courtly audience in *A Woman in the Moone*. At the petition of the Utopian Shepherds Nature creates for them a female comrade Pandora, but the Planets, who have not been consulted, subject her in turn to each of their influences till she finally chooses to make her abode in the Moon. Robert Greene in *James the Fourth* made the charlatan Ateukin persuade the King that his horoscope at his nativity pre-

<sup>1</sup> *Tamburlaine's Malady and other Essays on Astrology in Elizabethan Drama*, by Johnstone Parr. Univ. of Alabama Press. pp. xiv + 158. \$3.50.

saged his amorous misfortunes. When the Duke of Byron in Chapman's two-part play consults the astrologer La Brosse he learns that a *Caput Algol* in his horoscope foretells his decapitation. So too in Webster's *Duchess of Malfi* the horoscope cast by the Duchess's major-domo Antonio, on the nativity of their sons, foretells the violent deaths which give so tragic a close to the play. Incidentally, the question arises of astrology's aid in catching a thief.

Shakespeare's knowledge of astrology has been mentioned in the previous chapter (p. 140), and Ben Jonson's references to it through Subtle in *The Alchemist* are, according to Parr, somewhat less accurate than to other pseudo-sciences. His volume, with its wealth of technical quotations from contemporary treatises, and its detailed list of 'the Renaissance Englishman's' sources of the knowledge of astrology, will throw helpful light on many a puzzling passage in Elizabethan drama.

On broader lines A. K. McIlwraith carries on the general survey in *Five Stuart Tragedies*<sup>2</sup> edited by him in the World's Classics Series. The tragedies are Chapman's *Bussy D'Ambois*, Beaumont and Fletcher's *The Maid's Tragedy*, Webster's *The Duchess of Malfi*, Massinger's *The Roman Actor*, and Ford's *'Tis Pity She's a Whore*. In his Introduction McIlwraith has scholarly and suggestive comments on each of these plays in turn, and sums up: 'In retrospect we see the Jacobean and Caroline dramatists as men of strong and diverse minds. . . . In their hands the English drama was revealing a new interest unlike anything that had gone before, and it was only in the last year or two that it became obscured by the nervous strain of the impending civil war.' With its modernized spelling and explanatory footnotes this selection should have a wide appeal.

Joseph T. McCullen, Jr., discusses *The Use of Parlor and Tavern Games in Elizabethan and Early Stuart Drama* (*M.L.Q.*, Mar.). Here, too, within the limits of this chapter *Tamburlaine* serves as a starting-point, when in Part II the Scythian's eldest son stays away from the battlefield to play cards and is stabbed by his father. A game of backgammon in *Arden of Feversham* leads up to Arden's murder, and the same game excites the imaginations of Mistress

<sup>2</sup> *Five Stuart Tragedies*, ed. by A. K. McIlwraith. O.U.P. pp. xxi + 497. 7s. 6d.

Goursey and Mistress Barnes in Porter's *The Two Angry Women of Abingdon*. Of sterner dramatic significance is the card game in Heywood's *A Woman Killed with Kindness*, where the *double-entendres* at the game reveal to Frankford the guilt of his wife with Wendoll. The dramatist who introduces games into his plays most frequently is Middleton. Dicing in *Michaelmas Term* and *Your Five Gallants* is a step in the degradation of characters. In *Women Beware Women* her mother-in-law's absorption in a game of chess leaves the way open for Bianca's seduction by the Duke of Florence. What a contrast to the scene in *The Tempest* where Prospero shows Ferdinand and Miranda playing chess, 'a dramatic prelude to love and joy'! Chess too is employed by Fletcher and Massinger in *The Spanish Curate*, and by Ford in *Love's Sacrifice*. But its crowning function was in Middleton's *A Game at Chess*, under which guise were staged the political relations of England and Spain, with the leading personages on either side figuring as chess pieces.

Abraham B. Feldman's article, *Playwrights and Pike-Trailers in the Low Countries* (*N. and Q.*, May), deals with Elizabethan dramatists, from Gascoigne to Ben Jonson, who have fought, or are conjectured to have fought, in Holland or Belgium. Feldman gathers together the fruits of recent research but adds little that is new. Marlowe's service abroad is, however, now known to have not been military but on behalf of the Privy Council. A report had been brought that the Duke of Parma was ready to arrange an armistice, and a 'Mr. Morley' is mentioned in a letter to Burghley from Utrecht as an English courier there. Feldman suggests that it may have been in the mission to Parma that Marlowe was employed. (See p. 117.)

Eugene M. Waith's discussion of '*Controversia*' in the *English Drama: Medwall and Massinger* (*P.M.L.A.*, Mar.) has been dealt with in general terms, and especially so far as Medwall is concerned in *Fulgens and Lucrece* in a previous chapter (pp. 107-8). Here there has to be added a shorter notice of Waith's further illustrations of the effect of this branch of Latin declamation on later Tudor and Stuart drama. He takes as his first example the five 'Additions' to Kyd's *The Spanish Tragedy*. He sums up that these five passages 'constitute expansion of the original material, in some



cases reinforcing, in other cases altering, Kyd's emphasis'. The process of composition is clearly similar to that required in handling the *controversia*.

In Massinger and Field's *The Fatal Dowry* a complicated situation arises when the retiring Chief Justice Rochfort releases Charalois from prison and gives him his daughter Beaumelle, with his fortune, in marriage. But she is in love with young Novall, who seduces her and who is killed by Charalois. When he is charged by Novall's father with murder it is after the fashion of a *controversia* that he makes a long plea that while Rochfort might accuse him of ingratitude, in this case gratitude would have bound him to dishonour. He is acquitted, but is killed by a partisan of young Novall.

Of the publications relating to individual dramatists the first to be noticed is *Queen Elizabeth's Entertainment at Mitcham*,<sup>3</sup> attributed on internal evidence by its Editor, Leslie Hotson, to John Lyly. It was discovered by Miss N. McN. O'Farrell in a volume of Dr. Julius Caesar's manuscript papers, now pp. 253-62 of Add. MS. 12497 in the British Museum. It is endorsed by Dr. Caesar, 'The 2 speeches dialoguewise to Q. Elizabeth at my house at Mitcham, 13 September 1598.' The *Entertainment* in honour of the Queen is unsigned and has no title. Hotson has given it the title of *Poet, Painter and Musician* from the three personages who appear in it. The first two have a dispute, each extolling the merits of his own art to the detriment of the other's. They then turn to flattery of the Queen, the painter telling the poet, 'As hard it will be for thee to sett down her vertues, as for mee her beautye, the one not comming within the compass of Art, nor the other of imagination.' The musician then enters and claims that his alone belongs to the 'seven liberall sciences', and bids them both begone. They kneel before the Queen, and present her with a richly embroidered gown as a fitter offering than their words or colours.

Hotson also includes addresses to the Queen on her arrival and departure from Sir William Russell's house at Chiswick on 28-29 July 1602, signed John Lyly. He thus paid tributes to her during her last progress. They are now deposited with the Northampton Archives Committee.

<sup>3</sup> *Queen Elizabeth's Entertainment at Mitcham, Poet, Painter, Musician*, ed. by Leslie Hotson. Attributed to John Lyly. Yale Univ. Press for Yale Elizabethan Club. London: O.U.P. pp. 57. 20s.

It is a sign of the Italian interest in Elizabethan drama that an edition of Greene's *Friar Bacon and Friar Bungay*<sup>4</sup> and its sequel should have appeared from a publishing house in Florence. The Editor, Benvenuto Cellini, has written a detailed introduction to the texts of the two plays. He has stressed the fact that *Friar Bacon and Friar Bungay* was underestimated as long as it was supposed to be later than Marlowe's *Doctor Faustus*, and to be something in the nature of a skit on that play. But 1592 is now generally accepted as the date of *Doctor Faustus*, after the publication of the English version of the *Faustbuch* on which it was based, while Cellini assigns *Friar Bacon and Friar Bungay* probably to 1589. In that year St. James's festival, 25 July, fell on a Friday, and in the play Prince Edward says to the Earl of Lincoln, 'Lacy, thou know'st next Friday is St. James'. Greene shows his originality by linking the magic scenes based on the prose *Famous History of Friar Bacon*, in which the English wizard worsts his German rival, Vandermast, with the love episode in which Lincoln woos Margaret of Fresingfield for Prince Edward but wins her for himself. Cellini even compares Greene's technique with that of Bach.

*John of Bordeaux* was not generally known till in 1936 it was edited for the Malone Society from the manuscript in Alnwick Castle. The editors, from its contents and verbal parallels, thought it in all probability to be by Greene, and Cellini assumes this to be the case. Here again a prince, Ferdinand, son of the German Emperor, is an unsuccessful wooer, of Rosaline, wife of the gallant soldier, John of Bordeaux. He is aided by Vandermast, who again is foiled by the superior art of Bacon. Cellini calls the spelling and punctuation of his texts 'regularizzate piu que modernizzate'. A first series of footnotes gives variants from the 1594 edition of *Friar Bacon* and from the manuscript of *John of Bordeaux*. A second contains explanations and parallels chiefly for Italian readers. *The History of Friar Bacon* forms an appendix.

That Marlowe has claimed much critical attention in 1953 has already been seen in works of general survey of Elizabethan drama, and in F. P. Wilson's study in his Cambridge Clark lectures on

<sup>4</sup> Robert Greene: '*Friar Bacon*' and '*Friar Bungay*'. '*John of Bordeaux*', in the *Second Part of 'Friar Bacon'*, ed. by Benvenuto Cellini. Biblioteca di Classici Stranieri. La Nuova Italia, Firenze (1952). pp. xxx + 218. Price not

*Marlowe and the Early Shakespeare*. Where we turn to publications concerned solely with him *Tamburlaine* again heads the list. In *Étud. ang.* (Nov.) Jean Jacquot has a discursive article on *La Pensée de Marlowe dans 'Tamburlaine the Great'*, which is difficult to summarize. The basic idea is that the Scythian conqueror distorts an idealistic conception of Man originating with the Platonists:

Ce dieu mortel possède une âme immortelle qui peut, par la contemplation, mériter de s'élever, lorsque le corps se sera dissous en ses éléments, vers son lieu d'origine, la plus haute sphère céleste. L'âme est une parcelle du foyer divin, et loin de celui-ci elle est exilée. . . . Substituons maintenant au zèle studieux, à la ferveur contemplative l'orgueil dominateur et nous nous expliquerons l'attitude de Tamerlan. Il se considère comme le centre de l'univers. Il cherche à étendre son empire jusqu'au firmament.

So constituted he can proclaim himself the 'scourge of God', who in an aspect of Lutheran theology used war as a punishment of human crimes. For Jacquot's detailed discussion of the significance of the battle of Varna, with Sigismond's treachery, and of *Tamburlaine* still unconquered, except by Death, at the close of Part II, readers must be referred to the article itself. It would have been preferable to give quotations from the play in the original English rather than in a French translation.

Another analytical study is contributed by Irving Ribner to *E.L.H.* (Dec.) on *The Idea of History in Marlowe's 'Tamburlaine'*. Ribner follows the school of historians who draw a sharp line between the conceptions of their subject before and after the Christian era. Two features which distinguish Greco-Roman historiography have been termed by R. G. Collingwood 'Humanism' and 'Substantialism'. Humanism implies that historical events were the product of human action based upon human will in a world ruled only by fortune. This view was 'incompatible with Christian doctrine which held that human will alone could never lead man to noble ends, only the grace of God could do so'. The great task of the Christian historian was 'to display in human events the unfolding of a divine plan'. It was in this spirit that the medieval chroniclers wrote, and also for the most part their Tudor successors. But the youthful Marlowe, under the influence of his classical and humanist studies at Cambridge, reverts in his first historical play to the pagan idea. As Ribner puts it:

Marlowe's *Tamburlaine* is a victorious hero. . . . And *Tamburlaine* is a

hero not because of any Christian virtues, but because of a Machiavellian *virtu* which enables him to master fortune and win success in his enterprises. The theme of the play is a glorification of *virtu*, and this theme places *Tamburlaine* outside the Christian world of divine providence which rewards man for good and punishes him for evil. As history it belongs to the a-Christian world of Machiavelli which considers not what should be but what is.

The other feature of classical history, 'Substantialism', is more subtle and draws a distinction between events and their agents. 'Man, as a substance, is fixed and changeless. His actions can have no influence on his nature. . . . Every action which an historical character ever performs he is capable of when first we meet him.' So it is with Tamburlaine, who undergoes no change from his first appearance in the second scene of Part I of the play to his death-bed in Part II. Such a conception is alien to the Christian idea where men as God's creation are subject to transformation under His influence. This is the true basis of historical tragedy, as Marlowe himself realized later when he came to write *King Edward II*.

J. Oliver Thomson in a note on Marlowe's '*River Araris*' (*M.L.R.*, July) explains a puzzling geographical reference. Twice in Part I of *Tamburlaine* (Act II, scenes i and iii) Marlowe speaks of a river Araris as being in Parthia, though there is none of such name. Thomson acutely points out that the dramatist's mistake arises from a confused recollection of a passage in Virgil's first *Eclogue*, when Tityrus says that before he forgets his benefactor,

Aut Ararim Parthus bibet aut Germania Tigrim,

'that is, peoples at the opposite ends of the earth will change places, and drink the wrong rivers'. The Arar is the Saône, a tributary of the Rhine.

David Galloway defends *The Ramus Scene* in Marlowe's '*The Massacre at Paris*' (*N. and Q.*, Apr.). Critics have objected to this scene, in which Guise and Ramus debate the value of Aristotle's *Organon* before the philosopher is stabbed to death, as an incongruous episode while the massacre is in progress. Galloway maintains that the scene serves a dramatic and psychological purpose in the play. The comparative quiet of Ramus's study provides a contrast to the noise of the massacre outside, and the dramatic tension is heightened by the pause in the middle of the bloody action. The

Guise-Ramus speeches are, in fact, an intellectual counterpart of the physical struggle going on outside Ramus's house.

*How bad is the Text of 'The Jew of Malta'?* asks J. C. Maxwell (*M.L.R.*, Oct.). He begins his answer by adverse comments on the critics and editors who have in varying degree considered the 1633 quarto a corrupt text. He then chooses for detailed examination Tucker Brooke's edition of the play in his Oxford *Works of Christopher Marlowe* and H. S. Bennett's edition of it, with *The Massacre at Paris*, in the Methuen Series. Brooke emends the text in forty-eight places. Bennett accepts emendations in forty-five of these and adds twenty-five more. But a large proportion of these seventy-three are accounted for by the bad printing of the quarto. After an analysis of the different forms of corruption Maxwell finds that there are only six which bewilder Bennett—'not a bad record for a text of 2,410 lines'. Maxwell's own view is akin to that of P. H. Kocher: 'the play begins with too lofty a treatment, one that could not be maintained when the plot really began to move. Marlowe recognised that in the second act and threw the character away.' Finally Maxwell questions whether the lapse of time between the composition of the play and its publication in 1633 would account for textual deterioration.

In *Marlowe as a Messenger* (*T.L.S.*, 12 June) Philip Henderson shows that a Mr. Marlin (a spelling of the dramatist's name), on 16 March 1592, arrived at Dieppe with a letter to Sir Henry Unton, the English Ambassador, in which the soldiers in the company besieging Rouen complained of their lack of victuals. Sir Henry was now forwarding the letter by means of the bearer to the Secretary of State. It was endorsed 'Bearer Mr. Marlin'. If this was Christopher Marlowe, it was another instance of his employment in Government service.

In *Marlowe and Shakespeare* H. Röhrman deals mainly with *Tamburlaine* and *Dr. Faustus*, *Hamlet*, *Troilus and Cressida*, and *Macbeth*. His aim is to show that Shakespeare elaborates Marlowe's theme which a *T.L.S.* reviewer interprets on 27 February as a deracination of Western ideas. On 27 March H. Röhrman wrote to say that deracination was not implied but that he meant that the two dramatists were the keenest observers of the tendencies of their times. (See also p. 120, footnote 30, for further reference and title.)

R. Fricker examines *The Dramatic Structure of Edward II* (*Eng. Stud.*, Oct.). He declares that while it is difficult to get a clear idea of the plot of Marlowe's other plays, it is comparatively easy to sum up the action of *Edward II*. 'It is a struggle between a King and his peers about a minion, which leads to the latter's death and is followed, first, by the King's revenge, and secondly, by the struggle for power carried on by his antagonist which ends with the death of both the hero and his adversary.' Fricker proceeds to make a detailed analysis of the play, the structure of which is characterized by what may be called dramatic rhythm.

'Thus *Edward II* forms a strongly and closely-knit whole from which no part, however loosely joined to the body of the play it may seem, can be separated without either changing the rhythm of the action or changing its logical structure. The private and political spheres of the action are not separated but mingle from beginning to end. . . . The main functions of the scenic units in *Edward II* are the regulation of the rhythm of the action and the reception of a vast material.'

Fricker indicates how Marlowe conquered the difficulties which this material presented by speed and concentration, and he suggests a musical analogy of a tragic theme 'followed by two variations in each of which the theme is brought nearer to its tragic conclusion'. The article well deserves the attention of students of Marlowe's technique.

In *Y.W.* xxxiii. 128-30, there was a notice of Harry Levin's book, *The Overreacher: A study of Christopher Marlowe*. In *J.E.G.P.* (Oct.) Roy W. Battenhouse has an article, *Marlowe Reconsidered: Some Reflections on Levin's 'Overreacher'*. As its sub-title indicates, this is a review of Levin's book, in which his conclusions are adversely criticized. In accordance with the usual practice of *Y.W.* in regard to reviews of books noticed in its pages, the attention of readers is thus briefly drawn to it.

An important enterprise has been begun by the publication of Volume I of *The Dramatic Works of Thomas Dekker*,<sup>5</sup> edited by Fredson Bowers. The edition is expected to extend to four volumes. No completely authoritative canon of Dekker's plays exists but Bowers has adopted the listing of Sir E. K. Chambers in his *Eliza-*

<sup>5</sup> *The Dramatic Works of Thomas Dekker*, ed. by Fredson Bowers. Vol. I. C.U.P. pp. xviii + 469. 35s.

*bethan Stage*, vol. iii, while proposing to add in his final volume, under doubtful works, several plays where sufficient internal or external evidence exists seemingly to justify their inclusion in this edition.

The contents of the present volume are arranged in what appears to be the chronological order of their composition. They are headed by Dekker's 'Addition' to the manuscript *Book of Sir Thomas More*, the only short specimen of his hand, in a dramatic piece, reprinted for the Malone Society edition of the play. Then follow *The Shoemaker's Holiday*, *Old Fortunatus*, *Patient Grissil* (with Chettle and Houghton), *Satiromastix*, and *Sir Thomas Wyatt* (with Webster).

In a general introduction Bowers sets forth the principles on which the critical old-spelling text of his edition of the plays is based. 'In all cases the first editions—the only ones set from manuscripts—provide my copy-text. In connection with those few plays which run into more than one edition all seventeenth-century editions have been collated, but only their substantive and semi-substantive variants have been recorded.' From these and other considerations there has resulted an elaborate critical apparatus for each play. It consists of

(1) a brief textual introduction, (2) footnotes to the text, (3) explanatory notes on the more important emendations or examples of refusal to emend, (4) details of the press-variant forms in authoritative editions, (5) a list of the readings of the accidentals, i.e. spelling, punctuation, and capitalization, altered from the copy-text, (6) historical collation of the substantive and semi-substantive variants in editions other than the copy-text before 1700.

With six early editions of *The Shoemaker's Holiday*, one of *Old Fortunatus*, *Patient Grissil*, and *Satiromastix*, and two bad quartos of *Sir Thomas Wyatt*, Bowers's bibliographical scholarship has full scope for its varied display.

Jonas A. Barish in *The Double Plot in 'Volpone' (Mod. Phil., Nov.)* challenges the generally held view that Jonson's introduction of the three English visitors, Sir Politic and Lady Would-be and Peregrine, into the Italian scene is irrelevant and is merely a piece of comic relief to the more sombre main action. Barish recognizes that J. D. Rea in his edition of the play notices that Sir Politic 'like the main plot has his niche in the common beast fable; he is Sir Pol, the chattering poll parrot, and his wife is a deadlier specimen of the

same species'. But, as Barish adds, parrots not only chatter, they mimic, and this points to the complex thematic structure of the play.

For Sir Politic and Lady Would-be function to a large extent precisely as mimics. They imitate their environment, and without knowing it they travesty the actions of the main characters. His effort to Italianize himself takes the form, with Sir Politic, of an obsession with plots, secrets of state, and Machiavellian intrigue. His wife, on the other hand, apes the local styles in dress and cosmetics, reads the Italian poets, and tries to rival the lascivious Venetians in their own game of seduction. Further, and more specifically, however, Sir Politic and Lady Would-be caricature the actors of the main plot.

Barish proceeds to develop and illustrate this thesis in detail and registers his conclusion that the 'subplot adds a fresh dimension and a profounder insight without which *Volpone*, though it might be a neater play, would also be a poorer and a thinner one'.

On Ben Jonson the next item to be noticed is John J. Enck's article '*The Case is Altered*': *Initial Comedy of Humours* (*S. in Ph.*, Apr.). The play, probably written in 1597, was published in quarto in 1609 but was not included by Jonson in the folio of 1616. It was based on two comedies of Plautus, the *Aulularia* and the *Captivi*. Enck analyses in detail its double plot, showing where Jonson has omitted, added to, or altered his original sources. His aim is to prove that the generally accepted designation of the play as a 'romantic comedy' is mistaken. He finds in it the elements of a comedy of humours. If so regarded 'it provides an instructive point from which to view Jonson's later developments and becomes an amusing and not untalented effort in a construction with a satiric bias'. He puts his case forcibly, and it will be of interest to see whether he makes converts to his point of view.

Maurice Hussey entitles his article in the autumn issue of *English* '*Ananias the Deacon: A Study of Religion in Jonson's "The Alchemist"*', and he states that he has 'chosen Ananias as the prompting of these remarks on Jonson's moral standards because *The Alchemist* is a greater play than *Bartholomew Fair*. . . . Ananias provides the answer to many questions which we may ask about Jonson's dealing with organised religion.' It is thus somewhat surprising that other figures in *The Alchemist*, especially Sir Epicure Mammon, occupy nearly all the earlier part of the article, in which



Ananias is comparatively in the background. But Hussey's main aim is to show that Jonson was not merely concerned in ridiculing the fanatical and hypocritical Puritan. It is true that his characters of this type are often akin to the personifications of the vices denounced in the sermons of Thomas Adams. But such rogues as Subtle and Face are implicitly satirized, and this, according to Hussey, involves the recognition by Jonson of the moral standards common to the truly religious of all the contemporary denominations. 'We must allow his didacticism all sincerity if we are ever to appreciate his art.'

Percy Simpson in *A Westminster Schoolboy and Ben Jonson* (T.L.S., 27 Nov.) announced that Miss Margaret Crum of the Bodleian had discovered that MS. Rawlinson C.422, *The Patterne of Pietye*, by Gyles Oldisworth, a King's Scholar of 1638, pleaded in a mixture of prose and verse for Jonson to have the honour of burial in Westminster Abbey. Oxford had paid its tribute in the collection *Jonsonus Virbius*, but this was not enough. Cambridge had produced in Randolph one of the 'sons of Ben' but it could do more for his memory. The Templars would contribute to the cost of a monument money that they spent in feasting, and the City Fathers what they devoted to entertaining foreign dignitaries.

And, while they build it not, we all consent  
The churche itself, is Johnson's Monument.

In *A Skeltonic Passage in Ben Jonson* (N. and Q., Jan.) Cecil C. Seronsy compares the double epithets applied by Iniquity to Pug in *The Devil is an Ass*, v. vi,

greazy and bouzy,  
And nasty, and filthy, and ragged, and louzy

with those in the description of Elynour Rummyng:

Droupy and drowsy,  
Scurvy and louzy:  
Her face all bouzy.

Macdonald Emslie's article on *Three Early Settings of Jonson* (N. and Q., Nov.) belongs to the record of music rather than of drama, but may be briefly mentioned here. He makes additions to the settings listed in the eleventh volume of the Oxford *Ben Jonson*. One of the additions is an anonymous setting in the British Museum Egerton MS. 2013, f. 57<sup>b</sup> of 'A Hymne to God the Father'. Another is a setting by Nicholas Lanier in MS. Add. 11608 f. 17<sup>b</sup> of the song

'Doe not expect to heare of all', at the first performance of *The Masque of Augurs*, 6 January 1622. The third is a setting of some lines in *Catiline* Act I preserved in the Pepys Library, Magdalene College, Cambridge. In connexion with these settings Emslie discusses the question of the date of the first application of the Italian recitative style to English words.

Lilian Haddakin illustrates *Chapman's Use of Origen's 'Contra Celsum'* in '*The Tragedy of Caesar and Pompey*' (*N. and Q.*, Apr.). Act II of this play opens with a scene in which the devil Ophioneus appears to the Roman vagabond Fronto, and tells him that he will find his name in the book of 'the old Stoic Pherecides'. He was 'general captain of that rebellious host of spirits that waged war with heaven' and were hurled down to hell. Chapman found this version of the fall of the rebel angels in Book VI, chs. xlii-xliii of Origen's *Contra Celsum*, where it is compared with the scriptural account. Chapman was thus provided with a devil in classical guise for his Roman tragedy, and suggests further a likeness to 'Satan's relation to the wars of religion in Europe during his own epoch'.

Peter Ure's article, *Chapman's 'Tragedy of Bussy D'Ambois': Problems of the Revised Quarto* (*M.L.R.*, July), is in the main a reply to Berta Sturman in *H.L.Q.*, April 1951 (see *Y.W.* xxxii. 156). The present writer and F. M. Parrott in their editions of the play took the 1641 quarto as their basic text, which the publishers claimed to have been 'much corrected and amended by the Author before his death'. Miss Sturman argued that this statement was not to be trusted, and that the changes from the 1608 quarto were by another hand than Chapman's. Ure estimates that there are 228 alterations of a word, phrase, or single line between 1607 (A) and 1641 (B). He divides them into groups of which (1) is due to the printer or copyist, (2-4) the motive of the correction is apparent and a change is made in the text, (5) a motive may be conjectured though the effect is the same, (6) includes a residue of eighty-one cases of known changes for which there is no apparent reason. Ure thinks that this last group in particular is not the work of some paid stranger 'commissioned to add a few modifications which would make for a more conventionally effective piece of theatre'. To this conclusion support is given by Ure's examination of the longer changes, by way of addition or omission, in B. Miss Sturman has upheld that these modify or run contrary to Chapman's original

design and characterization. But from an analysis of two of the principal features, the relationships between Bussy and Monsieur, and between Bussy and Tamyra, Ure contends that the reviser preserved rather than injured their relationships and enriched them for theatrical audiences. While he has hesitated to identify him with Chapman, 'this is still the easiest hypothesis to account for the features that have been noted in this paper'.

Clifford Leech in *'The Atheist's Tragedy' as a Dramatic Comment on Chapman's 'Bussy' Plays* (J.E.G.P., Oct.) claims that Tourneur in his play presented a Christianization of scenes which he found in both the *Bussy* plays. H. H. Adams had pointed out a relationship between *The Atheist's Tragedy* and *The Revenge of Bussy D'Ambois*, and had stressed the similarity of the names Clermont and Charlemont. Leech, while accepting this, argues that there is a more important similarity between the names of D'Amville, the central figure in *The Atheist's Tragedy*, and D'Ambois. And, what is of greater account, Tourneur also echoes in D'Amville the Bussy D'Ambois of the earlier play, 'perhaps the most notable Jacobean representative of the long line of supreme individualists, first made splendid by Marlowe'. Yet Bussy D'Ambois and Clermont undergo transformation in D'Amville and Charlemont. D'Amville 'is as independent of scruple as Bussy, but the searchlight of moral judgment is thrown on him. . . . And the echo of Bussy's surname in this character makes him a dramatic comment on Chapman's hero.' So the ghost of Montferrers in *The Atheist's Tragedy* gives Charlemont a warning to 'leave revenge to the King of kings', while that of Bussy rebukes Clermont for his reluctance to take revenge.

George R. Price discusses *The Authorship and the Manuscript of 'The Old Law'* (H.L.Q., Feb.). When this excellent comedy was published by Edward Archer in 1656 it bore on its title-page the names as authors of Phil. Massinger, Tho. Middleton, and William Rowley, 'Acted before the King and Queene at Salisbury House and at severall other places, with great Applause'. The play in the quarto is divided into Acts only, but after a detailed examination of textual and stylistic evidences, Price arranges it as follows, with the respective authors. Act I: Middleton, revised by Massinger, ll. 556; Act II. i Rowley, revised by Massinger, ll. 316; Act II. ii Middleton,

ll. 232; Act III. i Middleton, ll. 316; Act III. ii Middleton, revised by Massinger, ll. 366; Act. IV. i Rowley, ll. 155; Act. IV. ii Middleton, revised by Massinger, ll. 327; Act V Rowley, revised by Massinger, ll. 699. On this basis Price assigns to Middleton 60 per cent. and to Rowley 40 per cent. of the original play. From Middleton's composition of Act I and Rowley's of Act V he deduces a careful preliminary collaboration between them. 'Together the partners mapped out the action and sketched the characters; then, by assigned scenes, each wrote about half the play.' For an approximate date of *The Old Law* Price refers to the allusions in it to 'Oracle Butler', the Doctor who attended Prince Henry in his fatal illness later in 1612, and to W. Barkstead's poem *Hiren, or the Fair Greek* in 1611. These suggest as dates about 1614/15, when the reference would be still fresh in the minds of the theatrical audiences. Price conjectures that Massinger revised the play for the Queen's Men late in 1625 or early in 1626.

Robert W. Dent writes on *Pierre Matthieu: Another Source for Webster* (*H.L.Q.*, Nov.). Matthieu's *Histoire de la Mort déplorable de Henry III, Roi de France* was published in Paris in 1611. An English translation by Edward Grimeston, *The Heroyk Life and Deplorable Death of the most Christian King Henry the Fourth*, was issued in London in 1612. The death of Henry, Prince of Wales, took place on 6 November of that year, and among the numerous elegies which it occasioned was John Webster's hastily composed *A Monumental Columnne*, in rhymed couplets, registered on 25 December. This included nine passages more or less closely adapted from Grimeston's translation of Matthieu. About the same time Webster was including in *The Duchess of Malfi*, Act III, several passages from the same work, transformed into blank verse. Here is the closest:

*Matthieu-Grimeston:*

Princes pay flattery with their owne money, Flatterers dissemble the vices  
of Princes, and Princes dissemble the lyes of flatterers.

*Webster:*

Princes pay flatterers,  
In their owne money: Flatterers dissemble their vices,  
And they dissemble their lies, that's Justice. . . .

Webster also borrows from the same source the fantastical scholars

Who studdy to know how many knots  
Was in *Hercules* club, of what colour *Achilles* beard was.

In a Note on Webster's '*The White Devil*', III. ii. 75-80 (*Explicator*, Feb.) Frank W. Wadsworth explains the ironical question by Monticelso in arraiguing Vittoria, 'Who knows not how . . . This whore, forsooth, was holy?' It is an allusion to the well-known story that Edward IV was accustomed to say that, of his three concubines, one (Jane Shore) was the merriest, another the wittiest, the third the holiest harlot in his realm. How the reference would be understood and applied by a contemporary theatrical audience is interpreted by Wadsworth.

In *A Middleton-Rowley Dispute* (N. and Q., Aug.) Edward Engelberg reviews the question of which of these two dramatists wrote the Beatrice-De Flores scene in *The Changeling* (III. iv), and the Jane-Physician scene in *A Fair Quarrel* (III. ii). Miss P. G. Wiggin in her *Inquiry into the Authorship of the Middleton-Rowley Plays* (1897), charging the former with 'a contempt for feminine Virtue', argued that 'though he wrote the scene, he was influenced by the less cynical Rowley in making Beatrice resist so strongly the temptation of De Flores'. A kindred antagonism is shown by Jane to the tempting physician in *A Fair Quarrel*, and is therefore attributed by Miss Wiggin to Rowley or his influence. Engelberg, however, claims that Miss Wiggin is not justified in accusing Middleton of contempt for feminine virtue and supports his argument by references to *Women Beware Women* and *The Spanish Gypsy*. He ends by quoting a number of parallel passages from *The Changeling* and *A Fair Quarrel* scenes in question, in which he evidently sees Middleton's hand.

Another controversial article into which Middleton enters is *On the Authorship of 'The Revenger's Tragedy'* (M.L.R., Apr.) by R. A. Foakes. The play was published in 1607 as acted by the King's company but without the author's name. In play lists by Archer (1656) and Kirkman (1661 and 1671) it was assigned to Cyril Tourneur, author of *The Atheist's Tragedy*. The main trend of critical opinion has, however, in recent years gone on internal evidence in favour of Middleton. Foakes maintains that this evidence in its various aspects is unsatisfactory. The text of the 1607 quarto is so confused an amalgam of verse and prose, and has been

so differently rearranged by various editors, that it affords no basis for comparison. The names of characters in *The Revenger's Tragedy* appear also in some of Middleton's plays, but many of these come from Florio's *World of Wordes* and are used by other dramatists. Middleton's known plays up to 1607 were comedies written for boys at private theatres, whereas *The Revenger's Tragedy* was acted by an adult company at a public playhouse. After further consideration of the stylistic relationship of the play and *The Atheist's Tragedy* Foakes concludes that Tourneur's claim to the authorship of *The Revenger's Tragedy* is then a very good one, for, in addition, the plays show a marked development in thought, 'and seem remarkably alike in the more intangible qualities which evade strict analysis, in mood, genial temper and moral fervour'. Foakes has made a weighty contribution but the subject will probably not be considered closed.

Another article into which the question of parallels enters is *The Relationship of 'Lust's Dominion' and John Mason's 'The Turke'* (*E.L.H.*, Sept.) by Frank W. Wadsworth. When J. G. Adams edited *The Turke* in 1913 he stated that Mason seems to have had no source for the play. But Wadsworth claims that it was largely based upon *Lust's Dominion*, of uncertain authorship.

Both Eleazar the black Moor of *Lust's Dominion* and Mulleasses, the swarthy infidel of *The Turke*, are in the midst of adulterous relationship with Christian white women who are the wives of the current rulers of the Courts in which the villains move. . . . Both Eleazar and Mulleasses are weary of their mistresses and reluctant to pursue their intrigues any further. The villains have in fact their eyes set on other and younger women. Eleazar would like to win Isabella, the daughter of his mistress (Eugenia), while Mulleasses desires Julia, the niece of his paramour (Timoclea).

But ambition prevents the black lovers from breaking off their liaisons openly, while their two white mistresses seek to retain them by a shameless provocative recital of their physical charms. Both too will not stop at murder to satisfy their jealous lust. There are also similarities of detail in episodes of the plots. The resemblances are altogether too fundamental to be merely fortuitous.

The same issue of *E.L.H.* contains an article by Paul M. Zall on *John Marston, Moralist*. Zall's argument is difficult to follow, owing to his use of uncommon technical terms. Marston was interested in his plays in the problem of the normality of concupiscence, but this

was not the result of a morbid fascination with sex; he was attempting a philosophic analysis of the implications of faculty psychology. In dealing with love he makes a trichotomy: love idealized as a virtue, love as a normal, natural 'affection', love as an abnormal 'affection', or lust. Within this third category a distinction is made between 'hypersexuality' and 'acquired' lust, which is a social rather than a physiological phenomenon. Zall then seeks to show how Marston develops these theses in his different plays.

George R. Price describes *The Huntington MS. of 'A Game at Chesse'* (*H.L.Q.*, Nov.), of which no accurate account has hitherto been given, though R. C. Bald in his edition of the play (1929) collated readings from a photograph of it. The manuscript was formerly part of the Ellesmere Collection belonging to the Earl of Bridgewater. It is a quarto measuring  $7\frac{3}{4}$  by  $5\frac{3}{4}$  inches. There are three hands in the manuscript, Scribe A and Scribe B, and Middleton himself. Price's examination of their respective shares leads to a rather surprising conclusion.

'The Huntington MS. was not transcribed in consecutive, orderly fashion. Middleton or someone else employed two persons as copyists. I suggest Edward Middleton, the dramatist's son, and another non-professional scribe. . . . Apparently Scribe A was instructed to copy as far as the beginning of Act III which has the direction: '*Enter Fat Bishop*'. Now, we know from the Archdall-Folger MS. that in the play as first written there was no part of the Fat Bishop at all. Probably it was early in the run of nine days that Middleton added his lampoon of de Dominis, Archbishop of Spalatro; and the two longest appearances of the Fat Bishop were inserted near the end of Act II and the beginning of Act III.'

The insertions seem to have obscured the original act-divisions and Scribe A left about 280 lines of Act II uncopied. Scribe B began with '*Enter fat Bishop*', at the beginning of Act III, and proceeded to the end of Act V, scene i. Then Middleton finished the transcript, and also selected some suitable lines to fill in part of the gap left by Scribe A. Against its omissions the Huntington MS. supplies some lines omitted in the Trinity MS., and those two manuscripts, together with the first two quartos, are the principal sources for a textual edition of *A Game at Chesse*.

The Huntington Library also contains a unique copy of a collection of Middleton's *Honourable Entertainments*. This forms one of the Malone Society's 1953 Reprints prepared by R. C. Bald and checked by the General Editor, F. P. Wilson. It includes ten

*Entertainments* devised by Middleton to celebrate various special civic occasions. 'Some', as stated in the Introduction, 'are speeches and nothing more, but the more elaborate ones attain a rather rudimentary dramatic form, and may be thought of as poor relations of the Court Masque.' The first was performed on Easter Monday and Tuesday 1620, in the home of the wealthy Lord Mayor, Sir William Cokayne, and repeated on the Saturday following at the marriage of his eldest daughter to Lord Howard of Effingham. The last was at the house of one of the Sheriffs, on 21 April 1621, when Flora was the chief speaker. Meanwhile Middleton had been appointed 'Chronologer and Inventaer of honourable entertainments for this City.'

The other 1953 Malone Society Reprint was '*The Captives*' by Thomas Heywood, edited by Arthur Brown and checked by R. E. Alton. In the British Museum Egerton MS. 1904 a play without title or author's name occupies the third place, ff. 52-73. It is now generally recognized that this was the play to which Sir Henry Herbert referred in the entry in his office book, dated 3 September 1624: 'For the Cockpit Company: A new play called The Captive or The Lost Recovered, written by Hayward.' The identification was first made by A. H. Bullen, when he included it in Volume IV of *Old English Plays* (1888), with the title changed to *Captives*, as more suitable to the plot derived from the *Rudens* (rope) of Plautus. Owing to the difficulty of reading the handwriting Bullen's text was very inaccurate. Many of his mistakes were corrected by A. C. Judson in his 'semi-popular' edition for the Yale Elizabethan Club (1921). Now the Malone Society has provided an edition complying with the most up-to-date bibliographical standards.

The Introduction deals with the problems furnished by the difficult script. 'In addition to making a number of alterations *currente calamo*, this same hand appears to have gone through the play a second time making further alterations and marking passages for omission in a different ink, referred to in the present edition as Ink 2. It seems clear from the nature of the first set of alterations that the manuscript is the author's own, and represents the actual process of composition.' With further evidences of the script being autograph, derived mainly from Sir Walter Greg, facsimiles of four passages, and a detailed critical apparatus, the Malone Society and the Editors have made a specially valuable contribution to Elizabethan dramatic scholarship.



# IX

## THE ELIZABETHAN PERIOD: POETRY AND PROSE

### I. THE LATER TUDOR PERIOD

By ARNOLD DAVENPORT

ONCE more we have a rather lean year to report in this chapter. It begins to seem that there is a shift of interest taking place and that non-dramatic Elizabethan literature is losing students to the seventeenth century. The chapter begins, as is only fitting, with the Queen herself; it then proceeds to the work on general topics; and the rest is arranged in roughly the chronological order of the authors dealt with.

The aim of J. Chastenet's book on Elizabeth<sup>1</sup> is to sketch the Queen's character—'une des plus complexes qui se puisse imaginer'—as a woman, and as a ruler whose political genius 'demeure indubitable'. This figure is set against her background: 'comme toile de fond à cette extraordinaire séance de dressage, voici l'Angleterre de la Renaissance, avec son odeur de livres, son odeur de mer et son odeur de sang. . .'. The two chapters on *La Société et les mœurs* and on *Lettres, théâtre et pensée* will not offer much novelty to the student of the period, but they are vivid and well written.

A book published in America in 1951, but apparently not yet published in England, has now come to hand. It is a selection<sup>2</sup> by G. P. Rice, Jr., from the extant speeches made by Queen Elizabeth and shows her as an orator in English and Latin, on important questions of state, and on formal social occasions. It includes translations of the Latin speeches to the University at Cambridge in 1564, and at Oxford in 1566 and 1592. There are English speeches to Parliament on marriage and the succession (1566), carefully considered statements on Mary Queen of Scots, the great speech

<sup>1</sup> *Élisabeth Ière*, by Jacques Chastenet. Arthème Fayard. pp. 404. 650 fr.

<sup>2</sup> *The Public Speaking of Queen Elizabeth*, by George P. Rice, Jr. Columbia Univ. Press. pp. x + 142. \$2.50.

at Tilbury, a translation of the famous Latin outburst to the rude Polish Ambassador, and the 'Golden Speech' of 1601. Speeches delivered by others in her name are also included. The introduction consists of three chapters. The first deals briefly with the Elizabethan Constitution and the powers of the Throne, and with the limits of the influence of public opinion. The second studies the personal character and mind of Elizabeth and offers comment on her aims and beliefs. The third discusses the Queen's training, range, and qualities as a public speaker and decides that 'it is no exaggeration to say that the mature Elizabeth brought to the rostrum the happy combination of natural endowment and careful training needed for success in public speaking'. The evidence about the characteristics of her enunciation is assembled; and it is suggested that among her personal peculiarities were the pronunciations 'sojer' for 'soldier', 'summat' for 'somewhat', 'swarve' for 'swerve', 'skars' for 'scarce', 'wacking' for 'waking', and 'vacabond' for 'vagabond'. But these, or at least most of them, are surely common forms?

An anthology,<sup>3</sup> compiled by M. C. Bradbrook, of poems in honour of the Tudor Elizabeth has been opportunely published by the Royal Society of Literature to mark the year of the coronation of Queen Elizabeth II. It makes a pleasant volume and is attractively printed.

During the last few years we have been indebted to P. H. Kocher for several articles in the general field of Elizabethan science. He has now increased our debt by giving us a solid and fascinating book on the interrelationships of Elizabethan religious and scientific thought.<sup>4</sup> What he has aimed at is an ideal picture of the situation, seeking on each major issue to elucidate and present the majority view on each side of the discussion. The picture is therefore ideal in that it is perfectly represented in perhaps not one single individual. But if any reader is misled, it is his own fault, for Kocher gives frequent and clear warning that views were combined in very many ways and that individuals, from the most diverse motives, laid the emphasis in many different places.

*In Studies in Shakespeare (Univ. of Miami Publ. in English and*

<sup>3</sup> *The Queen's Garland*, by M. C. Bradbrook. O.U.P. pp. 74. 7s. 6d.

<sup>4</sup> *Science and Religion in Elizabethan England*, by Paul H. Kocher. The Huntington Library, San Marino. pp. xii + 340. \$6.00.

*American Lit.*, No. 1) R. H. West's paper, *Elizabethan Belief in Spirits and Witchcraft*, deals with one of the topics discussed by Kocher and agrees with him that during the period the belief began to lose ground. 'With a single voice', he says, people like Harsnett and Perkins 'disparaged the angelological elaborations of the Romanist middle ages and equally the extravagances of Platonistic demonographers of the Renaissance', a disparagement that 'helped to prepare the way for rationalism'. But he also insists that Reginald Scott was practically the only writer of the age who was a thorough-going sceptic about the 'main articles of the witch doctrine'. The vast majority of the educated were by no means so unbelieving. (See p. 123.)

In *The Major Elizabethan Poets and the Doctrine of Signatures* (Florida State Univ. Studies, No. 5) Hazel A. Stevenson briefly traces the history of the doctrine that a medicinal plant bears in its shape or colour a sign of its use (a heart-shaped leaf is good for heart disease, &c.). She assembles some quotations from the poets to show that this medical lore filtered into popular knowledge, probably through herbals and cheap medical books.

R. J. Schoeck writes on the relationship between *Rhetoric and Law in Sixteenth Century England* (*S. in Ph.*, Apr.) and discusses the connexions between the medieval *disputatio* and the formalisms of the common law.

Considering *Metaphor and Symbol in the Sixteenth Century* (*Essays in Criticism*, July) M. Evans notes that the traditional mode of interpreting Scripture, classical myths, and the great classical narrative poems, provided a background for the use of images and metaphors in creative writing. It was because 'Scripture or myth could be used as metaphor and the metaphor yet retain a shade of its old symbolism that Elizabethan imagery achieved its profoundest effects'. Examples are drawn from Spenser, Donne, Lord Herbert, George Herbert, Fulke Greville, William Drummond, Henry King, and others.

Gretchen L. Finney continues her researches on the frontiers of music and literature and in *E.L.H.* (June) writes, under the title *A World of Instruments*, on the Elizabethan use of images of musical instruments in contexts concerned with the order and plan of the universe and man's integration into it. Whatever object in the

physical world made manifest the pattern and the harmony was, in a valid sense, a musical instrument. This Pythagorean and traditional concept was still alive in the Elizabethan mind as the citations in this essay show, and, with some qualifications, in the mind of Milton, to whom a section of the essay is devoted. But the 'new philosophy' undermined the old Pythagorean, and 'in the years after 1650, the musical imagery familiar to the Elizabethan all but disappeared' or occurred as mere trope implying no serious conviction.

In a comparison of *Tottel's Miscellany* and *England's Helicon* (*İngiliz Filolojisi Dergisi*, iii, Univ. of Istanbul) A. Mill studies the rhyme-schemes, stanza-patterns, rhythmic technique, &c., used in the two volumes and argues that Wyatt and Surrey were not the masters of the later Tudor lyrists, who had different aims and tastes in lyric versification. The revolution in taste and technique, he suggests, was at least in part the result of the influence of the Pléiade; and Sidney and Spenser introduced 'a completely new conception of poetic technique'.

G. K. Hunter supports, in a note entitled *The English Hexameter and the Elizabethan Madrigal* (*P.Q.*, July), some of the conclusions reached by G. L. Henrickson (see *Y.W.* xxx. 139) about Elizabethan quantitative verse. He analyses the note-values of a Byrd setting of some hexameters.

R. H. Milner makes a plea for *The Study of Elizabethan Music* (*Étud. ang.*, Aug.) as an adjunct to the study of the literature. The music, he holds, enables us to approach the heart of Elizabethan England without being distracted by the 'fantastic and often confusing surface of the age'. The music is free from the besetting sins of the literature—'over-ingenious wit and the constant straining of hyperbole'. Further, 'the very neglect and oblivion into which it fell is to our advantage . . . we cannot be distracted from the object by what Johnson thought, or what Coleridge imagined'. In the vocal music, the rhythms of the music often throw light on the rhythms of the verse. But actual playing of Elizabethan music—using recorders—is, he urges, the important thing, not only for the great delight it affords but because it is a channel of direct insight.

W. L. Woodfill's solid, learned, and detailed study<sup>5</sup> of musicians

<sup>5</sup> *Musicians in English Society from Elizabeth to Charles I*, by Walter L. Woodfill. Princeton Univ. Press and O.U.P. pp. xv + 372. \$7.50. 60s.

in Elizabethan society is primarily a contribution to social history; but it gathers together from printed and manuscript sources a great deal of information which the student of literature will not easily find elsewhere, and which throws valuable light on innumerable passages in the poetry and prose, and especially the drama of the period. The chapter on amateur musicians involves a discussion of the place of music in education and in the ideal gentleman's accomplishments as these are displayed in the conduct-books such as *The Courtier* or *The Governour* and their successors.

We are acquainted, thanks to the extracts in M. St. Clare Byrne's *The Elizabethan Home*, with the charm of Claudius Holyband's dialogues. These specimens whetted one's appetite for more, and the complete reprint<sup>6</sup> of *The French Littleton* from the edition of 1609 is welcome. It is a book that is of interest not only to readers of Elizabethan literature but also to students of Renaissance French, and particularly to educationalists interested in the history of the direct method of teaching languages. The introduction discusses Holyband's career in England and his methods as a teacher of French. The volume is well got up and the difficult text appears to be accurately printed.

The anthology of Elizabethan fiction<sup>7</sup> edited by R. Ashley and E. M. Moseley is intended for the average college student and does not pretend to advance scholarship. The introduction tells the young student the main things he needs to know; the texts are modernized, but not rigorously, so that something of the 'flavour of the originals' remains; notes are provided, chiefly glossarial, but containing suggestions for emendations. Some of the emendations are necessary and certain, others possible but debatable. The texts are *The Adventures of Master F.J.* by Gascoigne, selections from *Euphues* and the *Arcadia*, *The Unfortunate Traveller*, and *Jack of Newbury*. The book should be useful in schools and for non-specialist undergraduates.

The series of Elizabethan Nonconformist texts now appearing under the editorship of A. Peel and L. H. Carlson is chiefly valuable,

<sup>6</sup> *The French Littleton*, by Claudius Holyband, ed. by M. St. Clare Byrne. C.U.P. pp. xxxiii + 220. 18s.

<sup>7</sup> *Elizabethan Fiction*, ed. by Robert Ashley and Edwin M. Moseley. Rinehart. pp. xxv + 443. \$1.25.

of course, to political and ecclesiastical historians, but the second volume, which has appeared this year, is mentioned here because it offers specimens of Elizabethan Puritan prose not otherwise readily available.<sup>8</sup> Some of the writings of Robert Harrison and Robert Browne have survived only in single or in very few copies, and some are here printed from the author's manuscript. The editing is done with scrupulous care.

Albert Peel had also prepared, before his death in 1949, an edition of tracts attributed to Richard Bancroft. This has now been seen through the press by Norman Sykes.<sup>9</sup> The tracts are printed from a manuscript preserved in the library of St. John's College, Cambridge, which does not give the author's name; but Peel had little hesitation in identifying him as Bancroft, of whose career he gives a sketch. The chief items in the manuscript are 'The Opinions and Dealings of the Precisians' in which Bancroft makes a list of the main points, and 'Certen Slaunderous Speeches Against the Church of Englande by the Precisians', in which again Bancroft summarizes and counters the main Puritan charges against the Church. The manuscript can be dated between late 1583 and early 1585. It is largely a compilation—as Bancroft's acknowledged *Dangerous Positions* and the *Suruay* are—but it gives an early and very full account of 'the principles, "platform", and practice' of the Elizabethan Puritans.

H. F. Woodhouse writes a brief note (*Church Hist.*, No. 1) on *The Authenticity of Hooker's Book VII*.

For a considerable number of years T. M. Cranfill and Dorothy Hart Bruce have been reporting from time to time the results of their researches into Barnaby Rich's life and works. They have now pooled their information and from it Cranfill has written and seen through the press a short biography of their subject.<sup>10</sup> They appear to have collected everything that has been discovered or conjectured about Rich's life, and they offer additional material from legal records.

<sup>8</sup> *The Writings of Robert Harrison and Robert Browne*, ed. by Albert Peel and Leland H. Carlson. Allen & Unwin. pp. xii + 560. 35s.

<sup>9</sup> *Tracts ascribed to Richard Bancroft*, ed. by Albert Peel. C.U.P. pp. xxx + 169. 21s.

<sup>10</sup> *Barnaby Rich: A Short Biography*, by Thomas M. Cranfill and Dorothy Hart Bruce. Univ. of Texas Press, 1953. Nelson, 1954. pp. x + 135. 10s. 6d. American price not stated.

One of these records, of 1601, shows that Rich was pursued and imprisoned for debt in about 1572 and was still being harrassed about it thirty years later. It also shows that he first served in Ireland in 1570-2, earlier than his biographers have hitherto believed. Cranfill recounts what is known of his military activities there and in the Low Countries; his chronic penury and his increasing attempts to make money by his pen; his marriage; and the granting to him in 1582 of a pension of two-and-six a day. But by 1589 Rich had provoked the hostility of the Archbishop of Dublin and the Bishop of Meath, whom he accused of peculation, and for years he was embroiled in a struggle that nearly ruined him—it involved him in personal assaults, in threats of Star Chamber, and in the loss of his pension, which was not restored until 1597 (when it was promptly reduced by the debasing of the Irish coinage). We learn of him by flashes from the reports of law cases and from petitions to the Privy Council, and he is usually seen to be in financial difficulties, in spite of the books that poured from his pen. He also sent in confidential reports from Ireland to Cecil, Sir Julius Caesar, and King James himself—sharp-tongued reports that leaked out and made him enemies who added to the trials of his life in Ireland. He complains that tradesmen charge him too highly, that citizens' wives pick quarrels with him at meals, and that his taxes were rated with unjust severity by the Sheriffs. His books, though they did not increase his popularity in Ireland, were appreciated in England; and that may have made his latest years more tolerable.

This biography is a businesslike recital of the facts with no embroidery. It is a necessary addition to any library of Elizabethan literature.

E. H. Miller, in *Repetition in Barnaby Rich* (N. and Q., Dec.), points out Rich's repetition of phrases and ideas from his own earlier work.

In *Thomas Deloney and Richard Casteler* (N. and Q., Jan.) M. E. Lawlis collects, from Richard Grafton's *Chronicle* (1569) and from Casteler's Will, information about Casteler, the original of the shoemaker hero of *The Gentle Craft, Part II*. It appears that Deloney used a real name, and was aware of a few facts, but that for the rest his story is mere fiction, not historical fiction.

The volume<sup>11</sup> on Raleigh in the *Men and Books* series is by Philip Edwards, who directs our attention chiefly to Raleigh's writings and intellectual pursuits.

The life is briefly narrated in forty-five pages, and the interesting story is well told in a vivid and readable style. The second chapter surveys Raleigh's interests and activities as soldier, courtier, statesman, administrator, scientist,

<sup>11</sup> *Sir Walter Raleigh*, by Philip Edwards. Longmans. pp. xii + 184. 10s. 6d.

patron of music and painting, historian and poet; and Edwards considers that these make Raleigh an ideal case-history of Renaissance man, not least because of his intense and individualistic ambition and his combination of a rationalizing spirit with sincere Christian belief. The third chapter deals with the poetry, and part of the final paragraph may be quoted as a summing up of the main points made. 'Raleigh's verse always returns to the same few themes, most of which can be included within the single title "Mutability". He dispenses traditional morality, painting bold colours with a firm hand, his manner imperative and insistent.' He argues that 'Give me my scallop shell of quiet' is not by Raleigh but by some other condemned man, perhaps a Catholic. Most of the chapter is devoted to *The Ocean to Cynthia*, and the origin of the poem is considered, its characteristics analysed, its conventions described, its obscurities discussed in a commentary, and its value assessed. The fourth chapter is on the prose work, which Edwards divides into two kinds: prose of action and prose of reflection. The first kind is variable in aim and value, ranging from the fight of the *Revenge* or the *Discovery of Guiana* to the incoherencies of the *Apology* (which has, however, its own moments of power and distinction). The writings of the second kind are often dull. But *The History of the World* stands out brightly from the mass of these shorter tracts. The extent of Raleigh's indebtedness to 'the best wits in England' and to ready-made commentaries is briefly glanced at; his purpose in writing the *History*, and his philosophy of history are discussed; and there is a section on the style, which is, Edwards thinks, at its best in the passages of general reflection. The last chapter summarizes the conclusions arrived at.

The seventeenth-century commonplace-book (first identified by W. F. Oakeshott [*The Times*, 29 Nov. 1952] as *An Unknown Raleigh MS.* containing notes for the *History*, maps, and a poem in seven four-line stanzas) is discussed and the poem transcribed and reproduced by G. Seddon in *The Illustrated London News* (28 Feb.). As Edwards points out in his book, the evidence of this notebook suggests that Raleigh had begun to work on the *History* before 1600.

In Raleigh's 'Hellish Verses' and 'The Tragickall Raigne of Selimus' (M.L.R., Jan.) J. Jacquot shows that the manuscript verses, ascribed to Raleigh, and interpreted by the copyist as evidence of Raleigh's atheism, were in fact taken from *Selimus* (1594) and ascribed to Raleigh by an enemy.

Students of Raleigh may be interested in an unpublished poem on him by A. E. Housman, now printed (*Étud. ang.*, Nov.) by W. White.

Hitherto, Sir Arthur Gorges has hovered somewhat dimly in the wings of the literary stage. He was a cousin of Sir Walter Raleigh, and husband of Lady Douglas Howard, on whose death Spenser



wrote *Daphnaida*; and under the name Alcyon he was praised as a poet in *Colin Clouts Come Home Againe*. He appears in *S.T.C.* as a translator of Lucan and of Bacon's *Sapientia Veterum*. But this year he has been touched by a stronger light. A manuscript of the 'lost poems' was in 1940 announced as being in the possession of the British Museum (Egerton MS. 3165), and it was discussed by Helen E. Sandison in 1946 (see *Y.W.* xxvii. 157). This manuscript of *Sir Arthur Gorges his vannetyes and toyes of yowth* provides the basis of the greater part of Miss Sandison's edition of his Poems.<sup>12</sup> The bulk of the manuscript is in two scribal hands, but No. 100, 'a Pastorall unfynnyshed' (Alcyon's 'Eglantine of Meriflure' that Spenser referred to) is in Gorges's own hand, as also are a number of corrections in the rest of the manuscript.

The poems vary very greatly in style and merit. Most of them are love poems; and some of them (about fifteen) appear pretty certainly to have been addressed to Douglas ('Daphne') and were probably written c. 1584. Half of the *Vannetyes* are sonnets or sonnet-like poems, and they show no evidence of Spenser's or Sidney's influence. Gorges must therefore be regarded as a pioneer of the Elizabethan sonnet. Not many of them are original, and as a sonneteer and lyricist Gorges is most assured when he has a French poet—Du Bellay or Desportes as a rule—to lean on. At his best, while remaining a very minor poet, he is master of a fluid and musical movement, and can handle the commonplaces with dexterity and grace. Some of the poems are clearly modelled on the free rhythms of Wyatt; others are in what appear to be attempts at classical metres. At the end of the manuscript come some later, occasional poems—on the arrival of King James, the death of Prince Henry, &c.—and in this edition Gorges's poetical works are completed by the addition to the *Vannetyes* of *The Olympian Catastrophe*, a long but clumsy poem in memory of Prince Henry. This survives in a Huntington Library manuscript (Ellesmere 1130), in a scribal hand heavily corrected by the author. The poem is old-fashioned, obviously inspired by *The Faerie Queene*, and has some touches of Spenserian mellifluousness.

In her Introduction Miss Sandison surveys the main biographical facts and carefully describes and discusses the manuscripts. Her full notes are very helpful, particularly about the French originals that Gorges was following.

A. C. Judson discusses (*H.L.Q.*, Feb.) the interrelationships of eight *Eighteenth-Century Lives of Spenser* in a paper which is a continuation of the one noticed in *Y.W.* xxvii. 155.

<sup>12</sup> *The Poems of Sir Arthur Gorges*, ed. by Helen Estabrook Sandison. O.U.P. pp. lviii + 254. 30s.

Paul E. McLane continues his efforts to identify the personages in the *Calender* and writes this year on *James VI in the 'Shepherd's Calender'* (*H.L.Q.*, May). Following up a suggestion made by Mary Parmenter he argues that, in the May Eclogue, the Kid is James of Scotland, the Fox his cousin, Esmé Stuart, Duc d'Aubigny, and the Goat Queen Elizabeth. The case rests on parallels between the fable and the historical situation and on the appearance of northern dialect forms in the poem.

W. J. B. Owen continues to study *The Structure of 'The Faerie Queene'* (*P.M.L.A.*, Dec.) and the substance and argument of his article can best be summarized in his own words:

'In Section I below I shall endeavour to establish that . . . an earlier version cannot be extracted from the present poem by the use of the available external evidence; in Section II, that the evidence of the narrative discrepancies is ambiguous and cannot be used for a similar purpose; in Section III, that the hypothesis of an earlier version of the poem, essentially different from the present version but developing into it, is not only thus impossible to prove, but also unnecessary to an understanding of the form of the present version; and in Section IV I shall attempt to explain how this form might have come into being.'

In the *Transactions of the Wisconsin Academy of Sciences, Arts and Letters* there is an essay by Merritt Y. Hughes called *Spenser, 1552-1952*. It is a study of the denigration and depreciation of Spenser's poetry by critical opinion in this century, and deals with three main topics.

In the first section Hughes notes the wide range of critics who have recently challenged Spenser's art. He hints that the hostility is in part caused by the doctrine of 'unified sensibility', one consequence of which makes allegory of the Spenserian kind a symptom of 'dissociation of sensibility'. In part, too, it is caused by hostility to Milton and Tennyson—they are specious and deleterious: the work of their master Spenser must therefore be suspect. Spenser has suffered also because of his 'unpopular politics', to quote the title of Hughes's second part. He believed in an hierarchical society, and his heart was given to the State which he conceived of as Justice. In a democratic world his social principles are alien, and his approval of England's active military policies in Ireland and Holland 'easily passes as bigoted or imperialistic today'. But Hughes suggests that the fundamentals of Spenser's doctrine are not such as to repel even modern liberal democrats: the Hierarchy and the Justice have their vital roots in the Courtesy of Book VI, in which Spenser's ideals are not alien to a socialist society, although they may not well conform to the notion of a proletarian culture. The third section, about Spenser's 'not quite obsolete ethics', surprises us with an interesting comparison of the conclusion of Book II, the destruction of Acrasia's

gardens, with the brothel scene in Joyce's *Ulysses*, and ends with a discussion of what is really implied by Spenser's 'magnanimity'.

This last topic Hughes develops in an erudite paper called *The Arthurs of 'The Faerie Queene'* (*Étud. ang.*, Aug.).

First he surveys the history of critical opinion about Prince Arthur—that he is not the cornerstone of the whole work, as Spenser declared, but appears only fitfully in unrelated episodes, and that 'magnanimity' as understood by Spenser and the Elizabethans is morally indefensible. To this he replies by showing that the *μεγαλοψυχος* of the *Nicomachean Ethics* had been thoroughly Christianized by the Thomists and the humanists; and the Aristotelian proud man had been changed into one 'who modestly hides his greatness of spirit from inferiors though he never blanches before men of high estate'. So, too, the preference of giving (and thus getting honour) to the taking of benefits becomes a 'passion for offering miraculous help to the distressed in all ranks of life'. Thus Arthur is not only an imperial figure; he is also a minister of grace. In a final section Hughes notes the parallels between the acts of Hercules and those of Arthur and suggests that Arthur was intended by Spenser to appear as a Hercules-figure. Hercules, by a tradition going back at least to Cicero, had been developed into a 'symbol of all virtue, intellectual as well as moral, of all human learning, science, and wisdom, and of all the spiritual energy that the story of his begetting by Jove upon Alcmena might imply'. And through his pyre on Mount Oeta, Hercules became immortal. 'Some such act of heaven-storming self-immolation we may imagine as the last scene in the Legend of Spenser's Herculean Arthur.'

In *St. Thomas and Spenser's Virtue of 'Magnificence'* (J.E.G.P., No. 1) M. F. Moloney independently takes up and develops the same theme. He argues that 'magnificence' and 'magnanimity' were not confused by Spenser any more than they were by Aquinas, who held that 'magnificence is the peculiar virtue of the prince; more specifically magnificence is the manifestation in external act of the "reasoned pursuit of true honour" which, considered internally, is magnanimity'. It also followed that, as the virtue of the prince, magnificence should properly include 'the externalities of grandeur which automatically win respect'. Hence the splendour of Arthur's accoutrements. And finally, 'The intention of magnificence is . . . the honour of God. . . . For this reason magnificence is connected with holiness, since its chief object is directed to religion or holiness.'

Mary R. Falls considers *Spenser's Kirkrapine and the Elizabethans* (*S. in Ph.*, July). Critics have commonly taken this episode in *F.Q.* I to be about the dissolution of the monasteries. But this was merely history to the later Elizabethans. What they objected

to was the rapacity of both clerics and laymen who were still abusing for private gain the funds and properties of the Established Church. The paper assembles a good deal of material on such abuses (and one might add Rich's complaints mentioned in a notice above), and the conclusion is that the Elizabethans would take Spenser to be referring to them. It is a point relevant to the current argument about Shakespeare's 'bare ruined choirs' which will fall to be noticed in the next volume of *Y.W.*

W. Nelson suggests (*M.L.N.*, Apr.) that *A Source for Spenser's Malbecco* in *F.Q.* III. ix and x is Gascoigne's 'Adventures of Master F.J.' in *A Hundreth Sundry Flowres* (*Works*, ed. Cunliffe, i. 421-4).

Beatrice Ricks in *Catholic Sacramentals and Symbolism in Spenser's 'Faerie Queene'* (*J.E.G.P.*, No. 3) deals with Spenser's use of hermits, beads, vestments, mitres, palms, ashes, crosses, &c.

P. R. Butler writes (*Quarterly Rev.*, July) on *The Rivers of Milton and Spenser*. What he has to say about the rivers named by Spenser, especially the Irish ones, is possibly more interesting than the Miltonic list he compiles.

R. H. Super points out that 'him that death does give' and 'her that loves to live' in *The Faerie Queene* II. i. 490-2 (*Explicator*, Mar.) are puns on the names Mortdant (so spelled in 441) and Amavia.

Although Sidney's *Apologie* is organized as a suasive oration defending poetry from many points of view, the claims it makes for poetry are, argues A. E. Malloch in his 'Architectonic' *Knowledge and Sidney's 'Apologie'* (*E.L.H.*, Sept.), developments and corollaries of one fundamental claim. Malloch summarizes his argument in these words: 'Poetry promotes architectonic knowledge ['knowledge of a man's own self'] because it is the fittest thing for contemplation; it is the fittest thing for contemplation because the poet, who brings it into existence, is (among men) the supreme maker; and because he is the supreme maker, he deserves also to be called father in learning; and because true learning is an assertion of the powers of reason poetry is the strongest agent for moving men to the practice of virtue.'

A. M. Lyles in *A Note on Sidney's Use of Chaucer* (*N. and Q.*, Mar.) points out a parallel between *Astrophel and Stella*, 39 and *The Book of the Duchess*, 243-64. The resemblance is not compelling.

In *Fulke Greville: Kingship and Sovereignty* (H.L.Q., May) H. N. Maclean surveys and examines Greville's treatment of this problem, which he alone of his famous contemporaries treated fully. Maclean also discusses the formative influences on his thinking about this subject. They are concluded to be Calvinism, Stoic ethics, and, most important, Greville's own experience in politics and business of state. 'Factors pulling in opposite directions' (towards the concept of Kingship as absolute and towards the doctrine of the rule of Law) 'must be combined to describe at all completely Greville's conception of sovereignty.'

Margaret Grieg writes (*English, Summer*) an essay called *An Elizabethan Joyce* in which she discusses Richard Stanyhurst and his translation of Virgil. His experiments in words and his neologisms justify, she suggests, the title of her essay.

Writing on *Poetry, Pedantry, and Life in Chapman's 'Iliads'* (R.E.S., Jan.) H. C. Fay studies the poet's methods and concludes that Chapman combined two contradictory personalities, 'the one human, sensuous, robust, the countryman, sportsman, soldier and playwright, the friend and admirer of explorers; the other a myopic doctrinaire, bemused by the close print of ill-comprehended volumes, vain, quarrelsome, and lonely . . . but nothing could be less correct than a conventional corollary, that the human Chapman created all the poetry and the pedant Chapman frustrated it. On the contrary, without the pedant there would have been no Chapman's Homer. . . .' This conclusion is reached after some very interesting critical discussion of passages of the translation.

In *Isis* (No. 1) D. H. D. Roller proves a positive answer to the question *Did Bacon Know Gilbert's 'De Magnete'*? Notes by Bacon on magnetism clearly show that he knew at least the chapter on electricity in Gilbert's book. Marie Boas (see *Y.W.* xxxii. 167) may therefore have been wrong in supposing that Bacon formed his unfavourable opinion of Gilbert's scientific status on the *Philosophia Nova* only. Roller cannot say when Bacon read *De Magnete*, but if he read it before making his adverse judgement, the problem of explaining his attitude to Gilbert remains unsolved.

Discussing *The Sources of Robert Greene's 'A Quip for an Upstart Courtier'* (N. and Q., Apr. and May) E. H. Miller lists the

passages suggested by *The Debate between Pride and Lowliness* (c. 1570) by F.T., but remarks that Greene was by no means as dependent on F.T. as J. P. Collier asserted. He altered a good deal of what he borrowed, threw in material from his own earlier writings, and added material suggested by *A Manifest Detection of Dice Play* (c. 1532), Harman's *Caveat*, Lodge's *Alarum*, and Stubbes's *Anatomy of Abuses*.

In *Rev. D'Histoire des Sciences* (No. 3) J. Jacquot writes on *Humanisme et Science dans l'Angleterre Élizabéthaine: l'œuvre de Thomas Blundeville*, describing the influences that formed his outlook, and finding him to be a man who, regarding science as important for practical uses, avoided scientific theories unless they harmonized with tradition and the literal sense of Scripture.

The edition by R. C. Bald of Southwell's *Supplication*<sup>13</sup> is welcome for three reasons. It is a work by the author of 'The Burning Babe' that few people indeed have been able to read since the surviving copies are excessively rare; it is a document of historical importance, and furthermore it gives one an insight into the conflicting forces acting on the Elizabethan Catholic mind; and it is a piece of vigorous and powerful prose. It was written as a reply to the Proclamation of 18 October 1591 which stigmatized the Seminary priests as traitors, and cast aspersions on their individual morals and private motives. Although written in the form of a petition to be delivered to the Queen, it was, as Southwell says himself, intended for publication, and though it was not at once printed, it circulated in manuscript.

The stand Southwell takes is that, with good will and good faith, it is possible to reconcile loyalty to the Church and loyalty to Elizabeth as head of the state—a position implying the conception of a national branch of the Catholic Church comparable to the Gallicism of the French Church: a position, according to the historians, first explicitly stated by John Bishop in 1598. Southwell was, even in 1591, possibly behind the times according to leading Jesuit thought. By 1600 he was so far off the line that the Superior, Garnet, tried to suppress the *Supplication*. This is the outline of the picture Bald draws with admirable economy and clarity in his introduction. He supplies a text carefully edited from the manuscript in the Inner Temple Library. There is an apparatus, and his explanatory notes are neither officious nor insufficient. He adds in an appendix the text of the Proclamation which Southwell answers clause by clause. And in a final appendix there is

<sup>13</sup> *An Humble Supplication to Her Majestie*, by Robert Southwell, ed. by R. C. Bald. C.U.P. pp. xxiv + 80. 15s.

a most interesting discussion which leads to the conclusion that Donne was probably in contact with members of the Jesuit Mission in 1591 and possibly was present at a consultation of Jesuits, maybe including Southwell, about the wording of a sentence in the *Supplication*.

Bald earns our gratitude by giving us the opportunity and the means to read with appreciation 'a work which deserves more attention than it has ever received'.

*Daniel's Manuscript 'Civil Wars' With Some Previously Unpublished Stanzas (J.E.G.P., No. 2)* by C. C. Seronsy studies the British Museum MS. Sloane 1443 which contains corrections in Daniel's own hand. Seronsy decides that the manuscript gives us the earliest version of *The Civil Wars* and was composed in 1594 or even earlier. The corrections are mostly designed to improve grammar and metre and to tone down exuberance. It also contains six stanzas that have not hitherto been printed. They are noticeably sympathetic to Richard II, and that may be why Daniel omitted them, for his view of Richard grew ever more sober and impersonal. The editions of 1601 and 1609 have further omissions of passages about Richard.

Seronsy also suggests in *Daniel's 'Panegyrike' and the Earl of Hertford (P.Q., July)* some bibliographical reasons for supposing that Daniel met and sought the patronage of the Earl, not as has been thought in 1608, but as early as 1603.

J. W. Saunders objects to some of the suggestions made by Patricia Thomson (see *Y.W.* xxxiii. 148) about the effects of patronage on *Donne and Daniel (Essays in Criticism, Jan.)*. 'Donne is fundamentally the courtly amateur, fighting for self-realization, while Daniel is always the professional, secure in a backwater of patronage.' This seems sound; but many will probably dissent from the view that the poems—including the *Anniversaries*—that Donne himself published with, Saunders thinks, an eye to personal advancement, suffer to such an extent from the poet's 'divided motives' that they are 'his worst'.

Students of Daniel may like to be referred to *Wordsworth's Annotations in Daniel's Poetical Works (M.L.N., June)* by C. C. Seronsy.

The date of *The Publication of Marlowe's 'Elegies' and Davies's 'Epigrams' (R.E.S., July)* was, it is argued from internal evidence by J. M. Nosworthy, not 1590 but 1595.

P. W. Miller writes (*S. in Ph.*, Apr.) on *A Function of Myth in Marlowe's 'Hero and Leander'*, defending the Mercury episode, which critics have tended to regard as an irrelevance. The episode provides both a parallel and a comment on the main story of the two lovers.

The eleventh article on *Links with Shakespeare* (*N. and Q.*, July, and also p. 405) by H. A. Shield deals with Sir John Salisbury of Llewenni, the dedicatee of Chester's *Love's Martyr*.

Commenting on *Nashe's Rebuke of Spenser* (*N. and Q.*, Apr.) for omitting Amyntas (Lord Strange, later Earl of Derby, see McKerrow, i. 243-5) from the heroes honoured in the dedicatory sonnets in *F.Q.* (1590), K. Harder suggests that Spenser omitted Lord Strange because he was a possible claimant to the throne after Elizabeth, and the prudent poet thought it wiser not to pique the Queen.



## X

### THE ELIZABETHAN PERIOD: POETRY AND PROSE

#### II. THE EARLIER STUART AGE AND THE COMMONWEALTH

By ARNOLD DAVENPORT

THERE is no perceptible slackening of scholarly interest in the fields covered by this chapter. As usual, the work is arranged in roughly the chronological order of the writers dealt with, but the considerable body of work on Milton is reserved for the end of the chapter.

Books and articles on general or not easily classified subjects will be noticed first. Christina Hole's book<sup>1</sup> on the English housewife in the seventeenth century is both pleasantly written and full of fascinating information. From account-books, diaries, housewives' memoranda, and similar sources she collects facts and details which, although that is not her primary purpose, throw light on a good deal of seventeenth-century literature.

Ernst Cassirer's study<sup>2</sup> of the Cambridge Platonists was first published in German in 1932 and is well known to philosophers and historians of religious thought. It has now been translated into English, and is a welcome addition to the increasing collection of books that the student of literature turns to for help with the thought and opinion in which are rooted the works he seeks to understand.

Dissatisfied, as many of us are, with the recent and current attempts to define the metaphysical conceit, S. L. Bethell in *Gracián, Tesouro, and the Nature of Metaphysical Wit* (*Northern Miscellany*, No. 1) acts on the good idea of finding out what the seventeenth-century literary theorists, the Spaniard and the Italian of his title, had to say on the matter. He is not quite the first to do this

<sup>1</sup> *The English Housewife in the Seventeenth Century*, by Christina Hole. Chatto & Windus. pp. v+248. 21s.

<sup>2</sup> *The Platonic Renaissance in England*, by Ernst Cassirer, trans. by James P. Pettegrove. Nelson. pp. vii+207. 15s.

(see *Y.W.* xxxiii. 163) but he brings from his theorists some highly valuable definitions and ideas and develops them further; and though not everybody will perhaps agree entirely with some of his applications of them, his paper should be what American syllabuses call 'required reading' for all students of the metaphysicals. J. A. Mazzeo, to whose article on the subject last year reference has just been made, continues the study this year with *Metaphysical Poetry and the Poetic Correspondence* (*Jnl. of the Hist. of Ideas*, No. 2). In this article he draws on the Italian and Spanish critics to show how, accepting that 'God wrote the book of nature in metaphor, and so it should be read', they 'envisaged the poet's universe as a complex system of universal analogical relationships which the poets expressed and revealed'.

Approaching the subject from a different direction, A. E. Malloch in *The Unified Sensibility and Metaphysical Poetry* (*College English*, Nov.) tries to clarify the concepts and indicate their limits. He expounds the relevant passages of Eliot's criticism, traces the history of the label 'metaphysicals', and suggests that the 'special mark of their conceit' is not anything in the material employed. It is the technique exploited: 'they take an analogy and develop it with the kind of rigor proper to dialectic'.

The thesis of M. M. Ross's *Note on the Metaphysicals* (*Hudson Rev.*, No. 1) is, 'to put it as briefly as possible—after Cranmer's revision of the Anglican liturgy, the original sacramental efficacy of the Eucharist is at least in doubt, and the central liturgical symbol is either reduced to mere metaphor or placed under unbearable strain. The consequences for poetry are enormous' and they account, it is suggested, for the 'almost simultaneous flowering and withering of Christian poetic sensibility' which is 'the most striking phenomenon of the English seventeenth century'.

We welcome the second edition,<sup>3</sup> revised but not substantially altered, of Joan Bennett's established book on Donne, Herbert, Vaughan, and Crashaw. The following sentences from the new preface may perhaps be quoted in lieu of a description of a well-known book.

Modern critics often encourage us to look in poetry for fragments of meaning not wholly intended by the poet nor within his control. But the metaphysical poet knew what he meant; though rhythm and imagery enhance

<sup>3</sup> *Four Metaphysical Poets*, by Joan Bennett. C.U.P. pp. ix + 127. 15s.

his meaning, they do not make it ambiguous. The only ambiguity the reader should look for is the intentional pun, anagram or emblem. . . . The meaning is unambiguous, but more disturbing and far-reaching than the most exact prose paraphrase. It is not only conveyed to the reason but 'proved on the pulses' by the poet's rhythm and diction.

Chapters in E. I. Watkin's book on poetry and mysticism<sup>4</sup> which are relevant to this chapter are those on Richard Crashaw, on his father William Crashaw, on John Smith the Cambridge Platonist, on *The Heart of Jesus* (1642) by William Goodwin, and on Henry Vaughan. They will be of more interest to students of Catholic mysticism than to students of literature.

It is generally assumed that the modern enthusiasm for Donne and the metaphysical poets can be dated from the appearance of Grierson's edition in 1912. J. E. Duncan argues that this is a false assumption, and discusses the evidence for *A Revival of Metaphysical Poetry, 1872-1912* (*P.M.L.A.*, Sept.). He suggests that most of the critical ideas on the metaphysicals which are commonly attributed to T. S. Eliot were crystallized rather than originated by him, and can be found in the critics of the later nineteenth century.

Readers of the metaphysicals as well as of Johnson will be interested in D. Perkins's reassessment of *Johnson on Wit and Metaphysical Poetry* (*E.L.H.*, Sept.).

G. E. Fussell comments (*N. and Q.*, Sept.) on two seventeenth-century manuscript books on gardening, '*Soyle for an Orchard*' and '*Husbandry*'.

*The Poets' Hall Called Apollo* (*M.L.R.*, Jan.) in the Devil Tavern is supposed to have been named and consecrated to the Muses by Ben Jonson in 1624. John Buxton now reports an inscription dated 1620 in a copy of Drayton's poems which refers to the room as a well-established haunt of poets.

C. C. Mish calls attention to *Black Letter as a Social Discriminant in the Seventeenth Century* (*P.M.L.A.*, June). Chivalric romances appealing to the middle classes continued to be regularly reprinted in black letter, long after that fount had been generally discarded; but romances appealing to the upper classes regularly appeared in roman, in well-printed folios. Mish also discusses (*Papers of the Bibl. Soc. of America*, No. 4) *Seventeenth-Century Best Sellers* and

<sup>4</sup> *Poets and Mystics*, by E. I. Watkin. Sheed and Ward. pp. ix + 318. 21s.

notes that the fiction most frequently reprinted was such as to suggest a middle-class taste for chivalric romance and for moralizing.

Pierre Legouis, in an article called *Éditions Savantes d'Outre-Atlantique et d'Outre-Manche* (*Étud. ang.*, No. 1), takes the occasion of the recent publication of editions of some seventeenth-century authors to note a tendency in editorial scholarship to expend enormous pains on the study of the early editions and the exact reproduction of one of them, which is then left with its corruptions uncorrected and its difficulties unexplained. Similar complaints are made by Ernest Sirluck in an article in *Mod. Phil.* (Feb.) on an edition of a Milton pamphlet.

Continuing her studies in Dutch-English literary relationships Rosalie L. Colie discusses *Jacob Cats* (*Neophilologus*, xxxvii), the Dutch poet who wrote extensively on the Puritan idea of marriage and drew largely on English divines including William Perkins, Joseph Hall, Henry Smith, and others of less note.

There are many items about Donne to be noticed. In *S. in Ph.* (Jan.) J. E. Duncan discusses *The Intellectual Kinship of John Donne and Robert Browning*. The essay is mentioned here because, although the writer's main interest is in Browning, he has of necessity to comment on Donne's qualities. S. F. Johnson discusses *Donne's 'Satires', I* (*Explicator*, June) as 'a modernized version of the traditional debate of body and soul . . . a dramatic monologue in four scenes . . .' with the 'I' of the poem as the 'sober John Donne, and the antagonist . . . as wild Jack Donne'. C. Collins notes the perfectly symmetrical structure of *Donne's 'The Canonization'* (*Explicator*, Oct.) which 'divides powerfully into two halves which are mirror images of each other in their outlines though they are the exact reverse of each other in the thought and feeling which fill those outlines'. Allen Tate's *The Point of Dying* (*Sewanee Rev.*, No. 1) is an explication of the 'Valediction: Forbidding Mourning' in which he seeks to define the precise implications of Donne's words and images and to analyse the movement of thought in the poem. Nancy P. Brown's *Note on the Imagery of Donne's 'Love's Growth'* (*M.L.R.*, July) interprets 'Starres by the Sunne are not inlarg'd, but shown' in the sense: 'Planets near the sun (and also by the agency of the sun) are brighter, but not larger; they reflect more intensely the sun's light.' It is further suggested that this bit of astronomical knowledge, together with others in the poem, came

from a publication of Galileo in 1611, and that the poem was written after that date.

D. C. Allen in his *Note on Donne's Elegy VIII* (M.L.N., Apr.), lines 9–12, points to J. de Lery's *Histoire Méorable de la Ville de Sancerre* (1574) as a source whence Donne learned of the besieged men's eating of their boots. McD. Emslie discusses *A Donne Setting* (N. and Q., Nov.). It is an anonymous setting of 'Sweetest love. . .'. S. L. Hynes suggests in his *Note on Donne and Aquinas* (M.L.R., Apr.) that the central sections of *The First Anniversary* are constructed in accordance with St. Thomas's definition of beauty (integritas, proportio, claritas, color). J. C. Levenson takes the underlying conceit in the first four lines of *Donne's Holy Sonnets, XIV* (*Explicator*, Mar.) to be of Donne as 'a pewter vessel in the hands of God the artizan'. To this interpretation G. Herman strongly and cogently objects (*ibid.*, Dec.) and supplies his own explication of the poem in terms of operations either violent or gentle of each of the three Persons of the Godhead on the poet's heart which is also a town and a woman. The subtle connexions of the ideas are effected by means of puns. Under the title *More Donne* (T.L.S., 13 Mar.) John Sparrow reports a book owned and marked by Donne; suggests an emendation (Corporis haec Syndon, Syndon animae sit Iesu) of the Latin line beneath the engraving on the title-page of *Deaths Duell*; notes a reference in *Ignatius His Conclave* to Paleoti's treatise on the *Sindon* (shroud) of Christ; and suggests that Donne may have seen in the word a pun—'sin done'. Berna Moran writes (*İngiliz Filolojisi Dergisi*, iii, Univ. of Istanbul) *Some Notes on Donne's attitude to the Problem of Body and Soul* which deals with Donne's answers to the following questions. In what sense is the soul the form of the body? How and why are they united? Do the body and soul together form one substance? What is the effect of original sin on the relations between the soul and the body? How is Adam's sin inherited?

Rightly does the preface to the new edition of Donne's Sermons<sup>5</sup> remark that it is high time they were available. Few libraries possess all the seventeenth-century editions; the Alford edition of 1839 is hard to come by, and is in any case both incomplete and unsatisfactorily modernized; and not many admirers of Donne possess more

<sup>5</sup> *The Sermons of John Donne*, ed. by George R. Potter and Evelyn M. Simpson. California Univ. Press and C.U.P. Vol. I. pp. xiv + 354. Vol. VI. pp. vii + 374. Each vol. 56s. 6d.

than a few selections. To have, for the first time, a complete edition is welcome, especially from the authoritative hands of G. R. Potter and Evelyn M. Simpson.

The edition is to be completed in ten volumes, and two are to be published each year. The first two are volumes I and VI (the latter not published in England until Feb. 1954) and they augur very well for the success of the whole. Volume I contains a careful and detailed account in four sections of the early printed editions and of the seventeenth-century manuscripts. The fifth section consists of an essay on the literary value of Donne's sermons. Among the many points it makes are the remarks that the qualities of the poetry are present in the sermons, less concentrated, but stamping them unmistakably with the man's personality, and that Donne did not at once achieve mastery of the art of preaching. This edition, arranging the sermons in chronological order, enables us to watch some of the stages by which he progressed to his final mastery. The technique of the prose is next analysed and illustrated, and there is some very useful comment here, as there is also in the discussion of the organization of his finest work. It is not only locally, in cadence or image or paragraph, that the poet appears. In some of his more emotional sermons, such as that for Easter Day 1629, the 'underlying structure is poetical'.

Following the general introduction comes the special introduction for the volume in which each sermon is separately discussed and the date, the occasion, the aim, and the quality of it are dealt with and related to what is known about Donne's biography and his situation at the time of preaching. These special introductions are evidently going to provide a first-rate critical commentary on the whole body of Donne's extant sermons. The editors are not only making texts available; they are making it possible to read them under the guidance of profound and sympathetic scholarship.

In a lecture<sup>6</sup> delivered to the first Clark Library Seminar on 22 November 1952 G. R. Potter described the problems faced and the solutions adopted in preparing the text of this edition. The two volumes were the subject of the centre-page article of *T.L.S.* for 28 August which makes some interesting and sound points.

B. W. Whitlock suggests that '*Cabal*' in *Donne's Sermons* (N. and Q., Apr.) is used in a sense not recorded by *O.E.D.* until later.

W. Milgate adds a further list (cf. Y.W. xxxi. 164) to his collection of *References to John Donne*.

O. R. Johnston's two articles, *The Growth of Grace in Puritan Theology* and *The Means of Grace in Puritan Theology* (Evangelical

<sup>6</sup> *Editing Donne and Pope*, by George R. Potter and John Butt. William Andrews Clark Memorial Library, Univ. of California. pp. 23.

cal *Qu.*, July, Oct.) discuss several books written by Puritan divines during the first half of the seventeenth century.

H. G. Wright's book on the English translation (1620) of the *Decameron*<sup>7</sup> is a substantial and scholarly piece of investigation. The first chapter studies the translation to glean from it suggestions of the temperament and interests of the translator. The second analyses the details of prose style, in particular the various devices used to secure alliteration. The results obtained are, in Part II, compared with analyses of the personality and style of John Florio. The translator and Florio have in common an interest in horses, the sea, the law, drama, music; a bent for sumptuousness; a sensitive feeling for social rank and contempt for the unlearned; a seriousness of temperament; a firm belief in Protestantism, and in the evil of gambling, intemperance, and sexual excess; in style they are also similar and both have a passion for alliteration and use the same devices to secure it. These similarities lead Wright to suggest, plausibly, that the translator was in fact Florio and remained anonymous only because the *Decameron* was still tainted with the reputation of indecency.

The translation is shown to be an amalgam of Lionardo Salviati's Italian edition (of the eight editions of Salviati the translator used one of those printed in Venice in 1597, 1602, and 1614) and of Antoine le Maçon's French translation (collation shows that of the nineteen editions the translator used either that of 1578 or that of 1579).

The eighth issue of the Liverpool Reprints, now appearing under the general editorship of Kenneth Muir, is an edition by Muir of George Wilkins's *Painfull Aduentures of Pericles Prince of Tyre* (1608).<sup>8</sup> It is generally agreed that the novel is not a very good one. As Muir says, it is mainly interesting for its connexion with Shakespeare's play. It is a complicated problem. Muir's view is that the novel is based on a play, although Wilkins also drew on Lawrence Twine's *Patterne of Painefull Aduentures* for incidents not drama-

<sup>7</sup> *The First English Translation of the Decameron* (1620), by Herbert G. Wright. *Essays and Studies on English Language and Literature*, ed. by S. B. Liljegren, No. xiii. A.-B. Lundequistska Bokhandeln and Harvard Univ. Press. pp. 279 + 4 plates. Swedish Crs. 12. 16s.

<sup>8</sup> *The Painfull Aduentures of Pericles Prince of Tyre*, by George Wilkins, ed. by Kenneth Muir. Liverpool Univ. Press. pp. xvii + 120. 6s.

tized in the play. The play was not Shakespeare's, but the one he remodelled in *Pericles*; and of it Wilkins may himself have been the author—or he may have shared the writing with Heywood. It is suggested that Wilkins may have rewritten his play as a novel when Shakespeare's version had superseded it on the stage, and Muir is inclined to think that Wilkins's retelling 'has been contaminated by one or more passages from the Shakespearian *Pericles* which was being performed when he wrote his novel'.

W. G. Wilson retells the story of *The Discovery of the Bermudas* (*Contemporary Rev.*, Jan.), chiefly from Sylvester Jourdain's book of that title (1610).

L. H. Kendall, Jr., quotes from a broadsheet of 1647 evidence in favour of *Wither's Authorship of 'The Great Assise'* (*N. and Q.*, Mar.) which has recently been doubted.

R. Ellrodt adds *More Drummond Borrowings* (*H.L.Q.*, May) to the list he gave in his edition of *A Midnight's Trance* (see *Y.W.* xxxii. 179). The new ones are from *Purchas his Pilgrimage*, second edition, 1614, and from Jean Passerat's *Consolation à Madame de Givry* (misspelled Goury in Laing's list of Drummond's reading in 1613). Ellrodt makes the interesting point that the Purchas fits unnoticeably into Drummond's much-lauded prose, and this leads to the remark that the greatness of the distinguished Elizabethan and Jacobean prose writers 'had its ground in the greatness of the "common style" of their day'.

Joan Grundy continues her studies of William Browne. In *William Browne and the Italian Pastoral* (*R.E.S.*, Oct.) she notes that Browne is indebted to the Italians, not for style, but for matter. He borrows from them—particularly from Sannazaro, Tasso, and Guarini—both passages and also themes and plot-material. His debts of both sorts are discussed, and a more general exotic Italian colouring is indicated in his work.

Percy Simpson prints under the title *John and Henry King* (*Bodleian Lib. Record*, Apr.) some corrections to his article on Henry King of 1929.

J. L. Harrison writes on the colour symbolism in *Lord Herbert's Two Sonnets on Black* (*N. and Q.*, Aug.) and in other poems by him.



There is not as much work on George Herbert as there was last year. To *The Contemporary Review* (Jan.) Aubrey Noakes contributes a biographical account of *The Mother of George Herbert* which contains some comment on Herbert and on Donne. B. Knieger discusses (*Explicator*, Feb.) *Herbert's 'Redemption'*. F. Eldredge suggests, in opposition to the explication put forward by S. P. Zitner (see *Y.W.* xxxi. 166), that the essential connotation of the name of the river in *Herbert's 'Jordan'* (*Explicator*, Oct. 1952) is 'the Christian sacrament of baptism, with its significances of spiritual cleansing, regeneration, and consecration'. Elsie A. Leach's paper on *John Wesley's Use of George Herbert (H.L.Q., Feb.)* is relevant to the history of Herbert's reputation, and institutes some comparisons between the two men of religion.

The letters of Elizabeth, Queen of Bohemia, compiled by L. M. Baker, make an attractive book.<sup>9</sup>

They range from laboured notes for her brother Prince Henry of a little girl of eight, to a letter written in her sixty-sixth year; from dutifulness towards her father King James to skittish playfulness in notes to friends. They are full of personality. Sometimes there is a sardonic note in her hasty and racy phrases: 'they have chosen heare a blinde Emperour [Ferdinand of Habsburg], for he hath but one eye, and that not verie good. I am afrayed he will be lowsie, for he hath not monie to buy himself cloths.' Sometimes a gay teasing touch: 'your merry and grave stories too of your last voyage are not yet so stale but they shalbe very welcome to me, and if they be too long for one lettter you may write them in two.' And she can turn a graceful compliment, as when she writes to John Donne (about a presentation copy of the *Devotions*, 1624, one guesses, though the editor dates the letter about 1622): 'You lay a double obligation on me; first in praying for me, then in teaching me to pray for myself, by presenting to me your labours.'

One hears the speaking voice all the time, and succumbs to her charm. As Miss C. V. Wedgwood says in her introduction, 'She belongs to that small band of elect who can still make personal conquests of the living.'

M. Kelly prints *Two Cromwell Letters (N. and Q., July)* preserved in the Staatsarchiv, Freie Hansesstadt Bremen.

McCrea Hazlett, in 'New Frame and Various Composition': *Development of the Form of Owen Felltham's 'Resolves'* (*Mod.*

<sup>9</sup> *The Letters of Elizabeth Queen of Bohemia*, compiled by L. M. Baker with an introduction by C. V. Wedgwood. Bodley Head. pp. 361. 30s.

*Phil.*, Nov.), traces 'a change from brief, formalized, essentially personal pieces to richer essays, individualized in their structure, and clearly designed to persuade'.

Prompted by H. Jenkins's biography (see *Y.W.* xxxiii. 171) C. Hill writes an essay on *Benlowes and his Times* (*Essays in Criticism*, Apr.), discussing some biographical points and suggesting that the poetry was old-fashioned when it was written, and outmoded almost as soon as it was published.

The printed guide<sup>10</sup> to an exhibition in Warwick County Museum dealing with the life and works of Sir William Dugdale should be mentioned here.

It is strange that the extant material for the text of such a beloved book as the *Religio Medici* should not before now have been thoroughly studied. In his new edition,<sup>11</sup> J.-J. Denonain has carefully collated eight manuscripts and all the printed editions up to 1685. He finds that the apparatus in W. A. Greenhill's edition, hitherto regarded as the standard one, is incomplete and incorrect. But more exciting are the results of collating the manuscripts. None of them is autograph, and they appear to have been transcribed from more or less accurate copies by other hands than Browne's. They represent different stages in the development of the essay and preserve earlier versions than the accepted text. Thus, the most important of them, that preserved in the library of Pembroke College, Oxford, stands closer to the original text of 1635 than any other copy, and twenty passages are retained in it that do not appear elsewhere and are here printed for the first time.

They include characteristic passages in which Browne describes life and death as an alchemical operation: 'to mee . . . a man seemes to bee but a digestion, or a preparative way unto that last and glorious Elixar which lies imprison'd in the chaines of flesh'. There is also this Brownian reflection on friendship as a stronger bond than marriage: 'These Individuall sympathies are stronger and form a more powerfull band then those specifick Unions.' And there is this fragment of autobiography: 'With this paradox I remember I netled an angrie Jesuite who had that day let this fall in his sermon, who

<sup>10</sup> *Sir William Dugdale, 1605-1686, A List of his Printed Works and of his Portraits with Notes on his Life and the Manuscript Sources*, by Francis Maddison, Dorothy Styles, and Anthony Wood. For the Records and Museum Committee of the Warwickshire County Council. pp. 92.

<sup>11</sup> *Religio Medici*, by Sir Thomas Browne, ed. by Jean-Jacques Denonain. C.U.P. pp. xliii + 120. 25s.

afterwards, upon serious perusal of the text, confessed my opinion, and proved a courteous friend to mee, a stranger, and noe enemy.' Two hundred and thirty-five shorter fragments omitted in the printed text are also retained.

It is welcome news that Denonain proposes to print the Pembroke text as a separate edition, for, as he says, it brings us closer to Browne who is here 'intimate, unceremonious and unguarded'. The British Museum MS. Lansdowne 489, like the Pembroke, represents an early version of the text. The other six manuscripts represent a revised version with considerable additions and alterations. Denonain bases his text on the authorized edition of 1643 but uses the Pembroke MS. for guidance on doubtful points and for passages that seem to have been inadvertently dropped. Some of his departures from the 1643 text may not be approved of by all students of Browne, but he makes no alteration without signaling it, and the original readings are given in the full textual notes.

F. L. Huntley continues his investigations (see *Y.W.* xxxii. 181) of *Sir Thomas Browne and the Metaphor of the Circle* (*Jnl. of the Hist. of Ideas*, No. 3) and in this paper discusses Browne's use of the metaphor as a link between his science (especially astronomy and anatomy) and his religion. In another note he shows good reason for doubting the truth of the tradition that *Sir Thomas Browne's Leyden Thesis* (*T.L.S.*, 8 May) was on syphilis.

S. C. Roberts's Ludwig Mond Lecture on Thomas Fuller has been printed as a pamphlet.<sup>12</sup> It is a general account of 'a seventeenth-century worthy' and sketches his biography, comments on his personality, and quotes aptly from his writings.

In *Henry Oxinden and Sidney's 'Arcadia'* (*N. and Q.*, Aug.) E. E. Duncan-Jones notes that letter 143 in *The Oxinden Letters* is a mosaic of unacknowledged quotations from the *Arcadia*.

In two articles on *The Whitings of Elton and Aldwincle* (*N. and Q.*, Apr., May) A. J. Shirren gives facts about the family of Nathaniel Whiting, who wrote the very odd narrative poem *Albino and Bel-lama*, 1637.

J. Peter has in *Scrutiny* (xix. 258-73) an essay called *Crashaw and 'The Weeper'*.

<sup>12</sup> *Thomas Fuller*, by S. C. Roberts. Manchester Univ. Press. pp. 23. 3s.

A book on Jeremy Taylor<sup>13</sup> by H. R. Williamson was published late in 1952 and should have been mentioned last year. It is an attempt to present Taylor's writings against their original background, to explain in simple terms for the present-day reader what their import was, and to suggest what value they may have now for readers and especially Christian readers.

Paul Elman discusses (*M.L.Q.*, June) under the title *Jeremy Taylor and the Fall of Man* what Taylor makes of the doctrine of Original Sin on which his views were unpopular since he minimized the importance of it. Coleridge's comments on Taylor's views are also discussed.

*Richard Baxter's 'Apology' (1654): its Occasion and Composition* (*Jnl. of Ecclesiastical Hist.*, Apr.) is discussed by G. F. Nuttall; and as the fifth in a series of essays on Great Pastors in *Theology* (May) J. I. Packer writes on *Richard Baxter (1615-1691)*.

J. P. Cutts reports and discusses in *John Wilson and Lovelace's 'The Rose'* (*N. and Q.*, Apr.) the autograph manuscript (in the Bodleian) of Wilson's setting of Lovelace's poem. It was known that Wilson had set the poem, but Lovelace's modern editor, C. H. Wilkinson, had not succeeded in tracing the setting.

J. C. Ghosh considers the reasons why *Abraham Cowley* (*Sewanee Rev.*, No. 3), extravagantly praised in his lifetime, was regarded with greatly modified admiration by the Augustans and has not profited by the modern revival of appreciation for the metaphysicals. He suggests that Cowley was a metaphysical only in style and manner, and was in essentials a precursor of the Augustan spirit. He rested on the Renaissance and on the new science, not, like Donne, on the Middle Ages and the Schoolmen, and it was this that the Augustans approved of. His metaphysical ingenuities, which they disapproved of, were, unlike Donne's, intellectual exercises and not expressive of real feeling; and this lack of feeling has prevented any modern revival of his old reputation.

An article in *Scrutiny* (Spring) by H. W. Smith called *Cowley, Marvell and the Second Temple* is concerned with the same change in thought and taste, and relates it to developments in the concept of Nature, in gardening, and in architecture.

<sup>13</sup> *Jeremy Taylor*, by Hugh Ross Williamson. Dobson. pp. 179. 15s.

There are some interesting remarks on the metaphysicals, especially Marvell, in a meditation by P. Anderson on possible and current attitudes to life. The essay is presented as thoughts during a stroll in a botanical garden in Malaya and is called *Evening in the Botanic* (Cambridge Jnl., June).

J. H. Summers analyses Marvell's 'Nature' (*E.L.H.*, June) by which is meant Marvell's conception of Nature and also his use of natural objects and processes in his poetry. Although Marvell's poetry is on the surface similar to much 'modern' poetry, it has important and fundamental differences which Summers indicates. 'A Picture of Little T.C. in a Prospect of Flowers' is discussed as an example of the characteristics dealt with in the body of the essay.

Cleanth Brooks replies (*Sewanee Rev.*, No. 1) to D. Bush's criticism of his essay on Marvell's *Horatian Ode* (see *Y.W.* xxxiii. 174) and adds some further clarification of his point of view. E. E. Duncan-Jones has two *Notes on Marvell* (*N. and Q.*, Mar.). The first suggests that 'C-n' in *Last Instructions to a Painter*, 181, is John Cosin, Bishop of Durham. To this H. M. Margoliouth objects (*N. and Q.*, p. 220) on the grounds that the character must be a member of the House of Commons. But he accepts her second suggestion, that 'Chlora' in the *Elegy on the Death of Villiers* is Mary Kirke, daughter of Aurelian Townshend. Further *Notes on Marvell* (*N. and Q.*, Oct.) by Mrs. Duncan-Jones make suggestions on six of the poems, including parallels with Suckling, King, Sidney, Greville, and Shirley. Eleanor Withington, in *Marvell and Montague: Another Source for 'The Definition of Love'* (*R.E.S.*, July), points to a passage in Walter Montague's *Shepherds Paradise*, printed in 1659, but probably available to Marvell in manuscript earlier.

R. A. Day points to a possible explanation of Marvell's 'Glew' (*P.Q.*, July) by noting an occurrence of the word in Gavin Douglas's translation of the description of the magic bough in the *Aeneid*. (The present writer, reading Whiting's *Albino and Bellama* in connexion with the articles noticed above, observed in line 1766 of the poem an even closer parallel with Marvell's lines.) J. V. Cunningham's article (*Mod. Phil.*, Aug.) on *Logic and Lyric* contains an important analysis of Marvell's 'To His Coy Mistress'; and incidentally it gives reasons in support of McKerrow's suggestion that the correct reading of Nashe's famous line should be: 'Brightness falls from the hair'. F. L. Gwynn suggests that the last line of Marvell's 'To His Coy Mistress' (*Explicator*, May) carries with it ideas of the headlong rush of Phaethon. Pierre Legouis has a note (*Étud. ang.*, No. 3) on a reference in Marvell's *Rehearsal Transpros'd* to *La Purge de Gargantua*. This story is not found in accepted Rabelaisiana but occurs in the *Historiettes* of Tallemant des Réaux. Marvell was in France, and close to Tallemant's home, in August 1656, and Legouis conjectures that he may have learned the story by personal contact with Tallemant then, or by indirect contact later. James Winny argues that *A Marvell Emendation* (*T.L.S.*, 2 Oct.) made by Margoliouth in line 352 of *The First Anniversary* is unnecessary, and that the original reading

gives better sense. *Marvell: An Emendation* (N. and Q., Aug.) by R. G. Howarth suggests 'with' for 'which' in the second line of Marvell's poem to Lovelace.

The lecture on Henry Vaughan<sup>14</sup> broadcast on 8 January 1953 by the Bishop of Swansea and Brecon deals chiefly with Vaughan's life, and the main points on the poetry are that it is full of the poet's love of the countryside, and that 'Vaughan's mystical vision was mediated by Nature'. The notes contain some things of interest to specialists in Vaughan.

L. C. Martin reports (*T.L.S.*, 11 Dec.) the finding of two copies of Henry Vaughan's *The Chymists Key* (1657), a translation from Nollus, which has not been reprinted by his editors, but which is certainly Henry's, not Thomas's, as Grosart suspected.

A sermon by S. L. Bethell on *The Theology of Henry and Thomas Vaughan* appears in *Theology* (Apr.). It deals with their understanding of nature, distinguishing it from nineteenth-century nature-worship, and suggesting its similarity to some trends in theology today.

R. W. Hepburn in his *Thomas Traherne: The Nature and Dignity of the Imagination* (Cambridge Jnl., Sept.) aims at defining with philosophical precision the theory of the imagination implied by Traherne's scattered remarks and at showing how it fits with his general philosophy in life.

John Hall is remembered by students of literature chiefly because he is a minor figure in Saintsbury's collection of Caroline poets. But he was a versatile writer, as well as an endearing character. In 1649 he published *An Humble Motion to the Parliament of England Concerning the Advancement of Learning and Reformation of the Universities*. This is, like Milton's *Areopagitica*, to which it is possibly indebted, cast in the form of an address to Parliament. Hall's main contention is that the traditional studies of the universities are no longer sufficient. He is deeply imbued with Baconian ideas and ideals: 'an almost ecstatic belief in the possibilities of scientific progress and a dislike for traditional learning are the chief qualities of Hall's pamphlet, and they clearly derive from Bacon'. Like Descartes he holds that 'the first necessity of learning is "doubtfulness"'. Like Milton he pleads for the repeal of 'that hatefull

<sup>14</sup> *Henry Vaughan*, by E. W. Williamson. British Broadcasting Corporation. pp. 40. 1s.

gagg of licensing', but he differs from Milton in his educational ideals. For Milton, the first aim of learning was religious—'to know God aright'; the second was to produce a many-sided and all-round man. Hall is more utilitarian and thinks in terms of specializing in the various sciences. These are points made by A. K. Croston in the introduction to his useful reprint of the pamphlet.<sup>15</sup> He adds notes giving references to the passages of Bacon and Milton on which Hall draws and elucidating the classical and topical allusions.

G. H. Turnbull writes on *John Hall's Letters to Samuel Hartlib* (R.E.S., July) among the Hartlib MSS. in the possession of Lord Delamere. The first letter is dated 20 November 1646, and the series spanning the next two years deals with Hall's work as translator and editor, with his efforts to establish an Academy, and with the contacts Hall fostered between Hartlib and learned men of the time. Milton is named in six of the letters, and Henry More, Ralph Cudworth, James Howell, and several less well-known names occur.

The 38th publication of the Augustan Reprint Society is *A Satyr Against Hypocrites* (1655).<sup>16</sup> It is a rough and coarse attack on Puritans, and though it contains a few interesting details and a malicious parody of a Puritan sermon, it is as a whole merely scurrilous. One agrees with Howard, who writes the introduction, that Milton could scarcely have approved of his nephew's satire, and that the piece itself is 'little more than the irresponsible outburst of a young man of twenty-three who was tired of discipline, disappointed in his expectations of political preferment, and angry at the sort of people who had taken over the country but who seemed incapable of appreciating his peculiar merits'.

In a foreword to a collection of papers on Milton,<sup>17</sup> J. H. Hanford suggests that the very marked attraction of Milton for American scholars is to be accounted for not only because he can be exploited for professional 'research', but because—and it is an interesting

<sup>15</sup> *The Advancement of Learning*, by John Hall, ed. by A. K. Croston. Liverpool Univ. Press. pp. xv + 54. 5s.

<sup>16</sup> *A Satyr Against Hypocrites*, by John Phillips, with an introduction by Leon Howard. The Augustan Reprint Soc., William Andrews Clark Memorial Library. Univ. of California. pp. iv + 22. Subscription for current year, \$3.00. 15s.

<sup>17</sup> *SAMLA Studies in Milton*, by Members of the South Atlantic Modern Lang. Assoc., ed. by J. Max Patrick, with a foreword by James Holly Hanford. Univ. of Florida Press. pp. xv + 197. \$3.50.

point—he is for all Americans ‘of all English writers the most nearly like a founding father’. The eight papers in the volume are interesting but of varied importance.

The first, on *Milton's Views on Universal and Civil Decay*, by J. A. Bryant, Jr., concludes that Milton maintained his youthful denial that the universe was progressively declining, but that he later modified the belief he still held in 1641 that a properly constituted state was not subject to natural decay. The second is a further report by R. H. West from his specialist researches into Miltonic angelology, and the subject is *The Substance of Milton's Angels*. West surveys the schools of thought on the true nature of angelic being and apparition and finds Milton on the anti-scholastic side, and allied with those who held that the angels were made of subtle matter, and were not immaterial. The third, *Milton's Defence of Bawdry*, by A. H. Gilbert, is a discussion of Milton's serious conviction that frank and even coarse speech and reference were both justified and decorous as the expression of strong indignation and as Comic denunciation. The paper is interesting and useful. It suggests that the diction of the love scenes in *P.L.* is observant of Comic decorum.

R. H. Bowers stresses *The Accent on Youth in 'Comus'* and reminds us that it was a play ‘concerned both directly and obliquely with the emotional life of youth, written by a youthful author largely for youthful performers, and for an aristocratic audience’. A. Thaler, in *Shakespeare and Milton Once More*, adds nearly fifty further passages to his earlier two collections of Shakespearian echoes in Milton. Milton's indebtedness to Spenser is the subject of the next paper, by T. B. Stroup, on ‘*Lycidas*’ and the *Marinell Story* in *The Faerie Queene*, III. He notes that much of that body of images, persons, and places associated with the sea which characterizes *Lycidas* had previously been assembled by Spenser in a story with which Milton was certainly familiar.

Lalia P. Boone gives figures about the vocabulary of *The Language of Book VI, 'Paradise Lost'* to determine the answers to the questions: is the language Latinized? is it archaic? Her conclusions are that the native element in *P.L.* VI is ‘less than in the minor poems and in the prose; however, it is still the basic language of *P.L.*’. ‘There are many more linguistic innovations than there are so-called archaisms. . . .’ ‘The Latinity of Milton's poetic language has been overestimated, and . . . his language is living rather than archaic.’ Of the elaborate tables and graphs of the last paper, *Milton's Blank Verse and the Chronology of his Major Poems*, by Ants Oras, it must suffice to say that the figures lead Oras to conclude that they do not support the recent revolutionary suggestions about the dates of composition of the major poems, and that they do support the traditional order of *Paradise Lost*, *Paradise Regain'd*, *Samson Agonistes*.

G. A. Kellog in his paper on *Bridges' 'Milton's Prosody' and Renaissance Metrical Theory* (*P.M.L.A.*, Mar.) collects the scattered elements of prosodical theory in Bridges's book and brings to



bear on them what can be gathered of Milton's own views on the matter. He shows that they have behind them a solid tradition of Renaissance critical theory, particularly that of the Italian critics, especially Trissino, Mazzoni, and Minturno.

Notice of S. E. Sprott's book on Milton's prosody<sup>18</sup> must be either long and detailed, with many lines quoted for discussion, or, as here, cursory. Sprott is a firm follower of Bridges in so far as general principles go, and regards all Milton's blank verse as based on and conforming to syllabic scansion. He makes a close study of the extrametrical syllables, of the rules of Miltonic elision by contraction and by synaloepha, of inversion of feet, of 'loss of speech accent' (i.e. 'pyrrhics'), and of the skill with which Milton builds his greatly varied paragraphs of rhythm out of 'two syllables, with alternating long and short stresses, and five strong speech accents'. In the last chapter there is a dictionary of some words for which Milton used a pronunciation different from the modern accepted one.

One suggestion that Sprott's analysis of prosodical phenomena in *L'Allegro* and *Il Penseroso* leads him to make is that there was a time gap between the composition of the first hundred lines of the first poem and the composition of the rest of the group. This suggestion is criticized by Ants Oras in *Metre and Chronology in Milton's 'Epitaph on the Marchioness of Winchester', 'L'Allegro' and 'Il Penseroso'* (*N. and Q.*, Aug.) and he has some damaging points to make.

An edition of Milton's English poems for the general reader<sup>19</sup> is edited and introduced by John Gawsworth, who begins by confessing that it is difficult to say anything fresh and interesting in a short essay. The attempt to capture the reader's attention produces some rather emphatic and exclamatory writing in the earlier part of the essay. It improves, however, as it goes on.

In the prefatory note to his selections from Milton<sup>20</sup> L. D. Lerner rightly says that what the newcomer to Milton needs first of all is the mere information that will enable him to understand something of what Milton is talking about. He may perhaps proceed to form

<sup>18</sup> *Milton's Art of Prosody*, by S. Ernest Sprott. Oxford: Blackwell. pp. xi + 147. 15s.

<sup>19</sup> *The Complete English Poems of Milton*, ed. by John Gawsworth. Macdonald. pp. xxv + 513. 10s. 6d.

<sup>20</sup> *Milton: Poems*, selected and ed. by L. D. Lerner. Penguin Books. pp. 316. 2s. 6d.

critical judgements for himself, but 'no-one can produce background knowledge from his own inside'. Whether that vast background can be adequately suggested, even, in some thirty short pages may be doubted; and some of Lerner's brief allusions—those on the neo-Platonists, for instance—will certainly convey little to the reader he seems to have in mind. But this introduction constantly encourages him to ask further questions.

It is only the structural theme of her essay that is indicated by the title of Nan C. Carpenter's *The Place of Music in 'L' Allegro' and 'Il Penseroso' (U.T.Q., July)*. Each poem, she notes, traverses the twenty-four hours of the day, and Milton uses references to music, or at least to sounds, to provide the transitions and to link the poems together. Woven into the essay, however, is a good deal about Milton on music in general.

J. Milton French defends *The Digressions in Milton's 'Lycidas' (S. in Ph., July)* against the criticism that they are glorious excrescences. Lines 64–84 and 113–31 are, he urges, the culmination of movements in the poem, which consists of 'three parallel sections'. In each of these sections the mind of the reader is raised from naturalistic despair at the earthly appearance of defeat to Christian hope in a heavenly promise of victory. The first section ends with the promise of fame in heaven as a reward of ascetic literary endeavour; the second ends with St. Peter's threats to those who have chosen, not goodness, but pleasure in this world; and the third ends with an apocalyptic vision of Lycidas, not dead, but a blissful soul in the joys of heaven. The heightened tone is planned and prepared for; and the 'digressions' are intense affirmations answering the doubts and questions raised by the death of a man who was young, good, and a promising poet.

Writing a *Note on the First Fourteen Lines of 'Lycidas' (N. and Q., Mar.)* K. Rinehart suggests that Milton in this passage 'deliberately approximated the sonnet form as if to express by breaking somewhat from that metre and rigid rhyme scheme, evidence of the fact that he is "forcing" himself poetically'. L. H. Kendall, Jr., notes that 'Melt with Ruth' (*N. and Q., Apr.*), which occurs in *The Faerie Queene*, III. vii. 9 and in *Lycidas*, 163, was probably borrowed by both poets from Chaucer's *Troilus*, I. 84. J. Milton French supports the view that *Milton's Two-handed Engine (M.L.N., Apr.)* in *Lycidas* is St. Peter's keys. (Cf. *Y.W.* xxxi. 178, xxxiii. 181.) 'Blind

*Mouths* in 'Lycidas' (M.L.N., Apr.) is compared by R. J. Kane with the Greek adjective, used of rivers, *τυφλόστομος*.

R. M. Adams bids us remember when *Reading 'Comus'* (Mod. Phil., Aug.) what were the circumstances in which it was written and performed. The explications of Brooks and Hardy in their commentary (see *Y.W.* xxxiii. 179) ignore these circumstances. Adams urges, and with cogency, that whatever further meanings and richness of implication it may have, the main meaning of the Masque must be intelligible 'at first hearing by an informed, attentive listener', and it cannot be true that Milton committed the 'artistic folly of introducing the climactic symbol and climactic idea of the poem in a subordinate clause 400 lines from the poem's end and of never mentioning it again'. The significances that such explications pile on that symbol, the herb haemony, could not possibly have been seen by Milton's audience. The herb is simply Prudence or Temperance. As for the difficulties that critics have found in defining exactly the nature and the powers of the Lady's 'virtue', and the suggestion that the whole Masque is preaching that virtue is impotent without grace, Adams replies that Milton did not believe that virtue was essentially the same as grace, and even if he did, tact would have forbidden him to say so: 'one simply does not tell an earl's daughter that she is chaste only by the grace of God. . . . *Comus* as a masque presenting a clear story, a simple allegory, and a graceful compliment embroidered with fluid imagery seems to me worth ten fretworks of strained conceit and forced interpretation.'

J. McKenzie notes *Early Performances of 'Comus'* (N. and Q., Apr.) at Edinburgh in January and February 1751.

Of work on Milton's prose by far the most important and extensive piece is the first volume of a new edition,<sup>21</sup> in which many scholars of high reputation are collaborating. Each volume is to have its general editor, who contributes a general introduction, and each book has been assigned to a specialist or to two collaborators from whom come the special introductions and the explanatory notes. The edition is to be completed in eight volumes under the general editorship of Don M. Wolfe, who is also the general editor of this volume. It covers the period 1624-42 and includes the *Prolusions*, the *Private Correspondence*, the *Commonplace Book*, *Of Reformation*, *Of Prelatical Episcopacy*, *Animadversions*, *The Reason of Church Government*, and *An Apology*, with appendixes of minor writings ascribed to Milton. The aim of the edition is to utilize the best results of Milton scholarship to date, but the editors also add largely from their own resources. Wolfe's general

<sup>21</sup> *The Complete Prose Works of John Milton*, vol. i, ed. by Don M. Wolfe. Yale Univ. Press and O.U.P. pp. xvi+1073. \$12.50. 82s.

introduction, in sixteen chapters and 210 large pages, is a substantial work dealing with the religious and political history of the period and with the descent to Milton of the ideas he champions. It also discusses the main outlines of Milton's thought as it is revealed in the writings included in this volume. The particular introductions and the explanatory notes are careful, detailed, and extremely thorough. Collation of sample pages indicates that the texts are accurately printed. But it cannot become the standard edition for scholars since the Latin works are given only in translation. Some of the notes are evidently designed for beginners, e.g. 'bejade the good Galloway', 'concoct' (in the physiological sense), Almoner's 'dole'.

In volume 2181 of the Barberini MSS. (since 1902 in the Vatican) J. McG. Bottkol has discovered *The Holograph of Milton's Letter to Holstenius* (P.M.L.A., June). It is letter No. 10 in the edition just noticed. Bottkol gives photographs of both sides of the document and of the poet's signet impressed on a wafer-seal, provides a transcript and a collation with the text of Aylmer's edition of 1674, and discusses the variants. These affect the date (a difference of one day), the punctuation, diacritical marks, orthography, grammar; and there are some substantive differences. Bottkol considers that the substantive alterations are probably Milton's own.

In *Milton, Latimer, and the Lord Admiral* (M.L.Q., Mar.) A. G. Chester discusses why, in *Of Reformation*, Milton interrupts a general criticism of the episcopate to attack the memory of Latimer as the suborned and lying apologist for the irregular attainder and execution in 1549 of Thomas Seymour, the Lord High Admiral. Chester suggests that Milton accepted the anti-Latimer view from Sir John Hayward's *Edward the Sixth* (1631), and that although he had probably read Latimer's own vehement denial Milton, writing here as a propagandist, not as an impartial scholar, suppressed mention of it.

Printing sentences from Father Sarpi's *Historie of the Council of Trent* and from *Areopagitica*, in which Milton makes use of Sarpi, E. Sirluck proceeds to discuss this illustration of *Milton's Critical Use of Historical Sources* (Mod. Phil., May). Milton's disagreements with Sarpi suggest that he carefully checked him, going to primary sources to do so.

L. H. Kendall, Jr., prints a letter signed J.M. from Wither's *Se*

*Defendendo* (1643) and wonders if it can be *A Letter from John Milton to George Wither* (N. and Q., Nov.).

In *Pareus, the Stuarts, Laud, and Milton* (S. in Ph., Apr.) G. W. Whiting discusses the hostility of the first two Stuarts to Pareus, the Reformer who denied the validity of the doctrine of passive obedience. The paper describes the course of the controversy and the attempts made by the authorities to suppress his works and prevent dissemination of his doctrines.

In a painstaking article called *The Text of the Second Edition of Milton's 'Eikonoklastes'* (J.E.G.P., No. 2) Sonia Miller studies the pen-and-ink corrections in twelve copies of the edition and evaluates the Bohn and the Columbia texts, finding the latter the best of all the reprints of the book.

A lexicographical *Note on the Meaning of 'Novel' in the Seventeenth Century* (N. and Q., Nov.) by J. J. O'Connor corrects *O.E.D.* on dates and on the sense of the word in Milton's *Doctrine and Discipline of Divorce*.

Elsie Duncan-Jones, in a communication headed *Milton and Marvell* (T.L.S., 31 July) identifies as Marvell the learned friend referred to by Milton in a letter of 1 August 1657. E. Rosen has a note on *A Friend of John Milton: Valerio Chimentelli* (Bull. of the New York Public Library, Apr.) who is identified as the Clementillo mentioned by Milton in a letter of 21 April 1647 and in the *Defensio Secunda*.

*Milton and the Duke of York* (N. and Q., Dec.) by E. L. Ruhe discusses the pleasing tale told by Joseph Towers in *British Biography* (1769) about a visit to Milton by James and the Duke's later conversation with his brother the King.

One of the lectures in Hardin Craig's volume (see p. 137) is on *An Ethical Distinction by Milton* between the duties a man owes to himself and the duties he owes to his neighbours, and from it Craig develops a moral discourse for universities.

There is a difficult study by T. S. K. Scott-Craig of *The Craftsmanship and Theological Significance of Milton's 'Art of Logic'* in *H.L.Q.* (Nov.). It compares George Downham's *Commentarii in P. Rami . . . Dialecticam* with Milton's abridged selections from it in the *Art of Logic*, which is a patchwork of original Ramus, of adapted Downham, and of passages by Milton himself. The comparison shows Milton using theory of logic to support his unorthodox views about the Trinity.

Critics continue to expend much thought and more ink on the central problem of *Paradise Lost*. This is not so much the problem of showing that Milton's treatment of the Fall is consistent with his theology in the rest of the poem. It is, rather, the problem of finding for the Genesis story as he relates it some interpretation which makes it tolerable to readers whose ethical insight and moral sensibility are the products of Christianity, but who do not accept the Christian *mythos* as given and therefore unquestionable fact.

E. L. Marilla in his pamphlet on the subject<sup>22</sup> argues that the Fall was occasioned, not by any 'character-weakness' in Adam or Eve, but by their direct flouting of the whole Divine Plan for man and the universe. It was God's intention that man, 'by long obedience tri'd' should 'at length . . . by degrees of merit rais'd' become as the angels. 'Eve is inveigled into taking things into her own hands and attempting . . . to achieve through a selfish act an immediate elevation to the level of "gods".' Adam's sin was, similarly, the sacrificing of his moral responsibility and 'the universal and ultimate good in the world in the interest of individual and present "benefits"'. In other words, the Fall was occasioned by a Baconian belief in man's 'power to bring the laws of Nature under his control and to compel them to serve his immediate interest'. But man finds that this attempt is frustrated by his own yielding to the 'urge for personal and immediate benefits'.

This view of the Fall involves certain consequences which Millicent Bell argues out in her article on *The Fallacy of the Fall* (*P.M.L.A.*, Sept.). She notes that all the temptations that critics have suggested as the 'cause' of the Fall 'appeal to impulses characteristic of *fallen* mankind'. Hence, 'what is commonly identified as cause is actually result'. In the original myth, temptation and fall are 'given' as facts, and Milton accepted them with an 'absolute conviction that perfection is susceptible of imperfection. The logical flaw in the fable—as it appears to a different order of mind—never presented itself to him.' But it was artistically necessary to 'infect prelapsarian Eden with the symptoms of fallen Nature' and construct 'an account of the Fall which subtly obscured any sharp division in the drama, any "before" and "after"'. Milton was

<sup>22</sup> *The Central Problem of 'Paradise Lost': The Fall of Man*, by E. L. Marilla. *Essays and Studies on English Language and Literature*, ed. by S. B. Liljegren, no. xv. Uppsala, A.-B. Lundequistska Bokhandeln and Harvard Univ. Press. pp. 36. Swedish Crs. 4.25. 5s. 6d.

interested, not in the causes of the Fall, but in understanding the fallen state itself. The paper then goes on to show that indications of the 'common humanity' of Adam and Eve are distributed pervasively throughout the entire narrative. For these interesting discussions the reader must turn to the original paper.

To give a perfectly fair account of the virtues and defects of A. Stein's intricate and valuable book on *Paradise Lost*<sup>23</sup> would take more space than we have. Only a summary notice is possible.

Stein is a stimulating and perceptive critic, but he is not a very good writer. Too often the reader finds himself off the track, casts back, and discovers that he has got into a blind alley at some ambiguity which a good writer would not permit himself, or at some complexity of statement which a writer more considerate of his readers would have sign-posted more clearly. These would be serious faults if the virtues of the book did not greatly outweigh them. The essays were written over a space of time and as one reads one participates in a genuine and rewarding exploration. The critical method is sound, and Stein proves that it is fruitful. The first two essays were noticed when they first appeared (see *Y.W.* xxxi. 180, xxxii. 190) and nothing more need be said except that they read more persuasively in their present context. The essays on Hell and the Garden deal convincingly and firmly with points that possibly many of us have tried to clarify to ourselves; and they also contain many critical comments of first-rate quality. The essay on the Fall is perhaps the most satisfactory treatment so far of the problems that many critics have hotly and often vainly debated during the last twenty years. In the last essay, on the 'answerable style' that Milton created for his epic poem, Stein has many illuminating things to suggest, and much of what he says in reply to the hostile and influential criticism of the style in recent years strikes one as important and sound. His criticisms of particular passages are always interesting even if not always wholly persuasive.

It is difficult to indicate in a brief space the wealth of ideas that A. S. P. Woodhouse packs without cramming into his lecture on *Pattern in 'Paradise Lost'* (*U.T.Q.*, Jan.). The main theme is to suggest how Milton solved his problem of form. The structure of classical epic was created to harmonize with the pagan vision of existence—a naturalistic one. Milton's task was so to modify it that it harmonized with the Christian vision—in which Divine Providence takes the place of the Fate of classical epic. It is Virgil's structural patterns that Milton chiefly follows and modifies; but it is Homer's supernatural machinery that he develops, to vastly different ends and effects. Other important things in the lecture are

<sup>23</sup> *Answerable Style: Essays on Paradise Lost*, by Arnold Stein. Minnesota Univ. Press and O.U.P. pp. xii + 166. \$3.50. 28s.

remarks on the symmetries of Heaven, Chaos, Hell set over against Creation, Fall, and redemptive re-creation; on the Hero and the pivotal point of the poem (and there are here valuable criticisms of Tillyard's views—see *Y.W.* xxxii. 188); on the parallel between Adam's vision of the future and the Homeric description of the shield of Achilles; and on the balanced contrasts woven into the verbal texture of the poem.

Like Hallett Smith last year (*Y.W.* xxxiii. 184) A. R. Benham asks why Milton should speak of his embarking on '*Things Unattempted Yet in Prose or Rime*' (*M.L.Q.*, Dec.), but Benham concentrates rather on the structure than on the style and materials of the poem. He argues that while, of course, the story of *Paradise Lost* had often been told, all these earlier recountings had proceeded chronologically. Milton was the first to reshape it into an epic 'trap plot' in which a trap is set by the enemy and sprung on the hero who nevertheless finally escapes, as Man finally escapes by Redemption from the Fall.

W. Weathers interprets (*College English*, xiv. 261-4) '*Paradise Lost*' as an Archetypal Myth.

There are various items about particular aspects or particular passages of the poem. In *Eigenart und Grenzen von Miltons Bildersprache (Anglia)* Robert Fricker discusses the nature of Milton's imagery and finds it controlled by the conflict in the poet himself between the humanist and the Puritan, between the baroque poet and the rationalist.

Roy Daniells, in *Humor in 'Paradise Lost'* (*Dalhousie Rev.*, No. 3), refers to the humour of the baroque artist who is so completely master of his art that he can play with it. He suggests that Milton similarly uses the humour of gaiety and liberation in his epic. That Milton uses sardonic and grotesque humour is generally agreed. And that there is a smile on his face in some passages cited by Daniells may also be agreed. But it may be felt that some passages which Daniells presents as funny are funny only when seen in a contrived context, and not in their original place.

A lecture by J. E. Parish on *Pre-Miltonic Representations of Adam as a Christian* is printed in a *Rice Institute Pamphlet* (Oct.). It traces from the epigraphical *Gospel of Nicodemus* to Milton's



time the development of the belief that Adam was informed before he died that he would in due course be redeemed and led out of hell by Christ. This traditional belief allowed Milton to modify without objection from his contemporaries the bleak hopelessness in which Genesis leaves Adam, and to end *Paradise Lost* with the vision of redemption.

In *Milton on 'Vain Wisdom' and 'False Philosophie'* (*Stud. Neoph.*, 1-2) E. L. Marilla notes an apparent self-contradiction. Milton condemns the devils who in *P.L.* ii sit apart retired and discuss predestination and free will, yet he himself discusses precisely these questions in this very poem. Marilla argues that, for man, such discussions are a necessary part of the preparation for setting up a society progressive towards truth. It is man's appointed duty to 'work out his salvation in the imperfect world to which his initial defection consigned him'. Intellectual pursuits not directed to this end are vain and false. They are blatantly so in devils, who are beyond redemption and hope of improving their condition. Marilla also has a note (*M.L.N.*, Nov.) defending *Milton on Conjugal Love among the Heavenly Angels* in *P.L.* viii as both appropriate and essentially sound in theology, since it exemplifies in the creature the divinity of ideal love. But R. H. West, discussing this angelic love-making and also the eating by angels of human food, is led to name them *Milton's Angelological Heresies* (*Jnl. of the Hist. of Ideas*, No. 1); and he connects them with 'Milton's . . . big heresy', namely his doctrine of 'the goodness of matter and its universality in created things'.

Writing (*Explicator*, Oct.) on *Milton's Paradise Lost*, IV. 131-93, Margaret Giovannini attacks the suggestion recently made that 'steep, savage hill' is not an objective description but a projection of Satan's reaction to the scene. She insists, rightly, it seems, that the foothills surrounding Eden are in fact steep and savage: the Providence of God put them there to fence off and protect the Garden. To make the description simply a reflection of Satanic reactions is to lose the suggestion both of God's loving care and of Satan's supernatural contempt for it.

E. M. W. Tillyard, in *Milton and Sidney's 'Arcadia'* (*T.L.S.*, 6 Mar.), finds an echo in *P.L.* xi. 836-9 from the account of the shipwreck near the beginning of the *Arcadia* (1590 version). D. C.

Allen's *Two Notes on 'Paradise Lost'* (*M.L.N.*, May) deal with iii. 510-11 and x. 327-9. The first is of historical interest only; the second points to an overlooked subtlety of meaning. B. A. Wright interprets 'Mainly': *Paradise Lost*, XI. 519 (*R.E.S.*, Apr.) as 'a strong or great (not the chief) inducement to the sin of Eve'.

In his closely-wrought essay on *Milton's Hero* (*R.E.S.*, Oct.) F. Kermode aims at showing 'that *Paradise Regain'd* contains within itself the reasons why its hero is as he is and not otherwise, and that Milton's thought was, on this deeply important subject, always and heroically consistent'. 'We learn', he concludes, 'why Christ is the exemplary hero by watching him in the act of confuting or transcending all the known modes of heroism' and thus establishing the 'character of Christian heroic virtue as distinct from pagan'.

In *From Myth to Martyrdom* (*Eng. Stud.*, No. 4) K. Fell discusses the origin and the development of the Samson myth and points out how Milton tried to ennoble it; but the myth, he argues, has an inherent ferocity and savagery which run counter to the theme of martyrdom with which Milton was concerned. Fell ends his essay by commenting on *Murder in the Cathedral* as a play about martyrdom which is not hampered by a recalcitrant story.

In a tentative note '*Samson Agonistes*' and *Hebrew Prosody* (*D.U.J.*, Mar.) F. Kermode shows that there was a respectable tradition that parts of Scripture were in verse, and that one scholarly view was that this verse consisted of lines of variable length and rhythm and used some rhyme mingled with imperfect rhymes such as *dheshe-gnesheb*. He suggests that the exaltation by Christ in *Paradise Regain'd* of Hebrew poetry above Greek lyric may be relevant to the choruses in *Samson Agonistes* where Milton may be imitating, not the choruses of Greek tragedy, but what he conceived to be the prosody of the Psalms. Kermode studies the imperfect rhymes in the play and finds that they are not inconsistent with this suggestion.

## XI

### THE RESTORATION

By V. DE SOLA PINTO

It has been thought appropriate this year to group the notices in this chapter according to subject-matter. The first group deals with work relating to Restoration drama, and this is followed by groups dealing with publications relating to Dryden, Rochester, Hobbes, and Sir Hans Sloane, the bicentenary of whose death was commemorated in the year under survey. The rest of the chapter is occupied by notices of books, articles, and notes on other authors and topics arranged in roughly chronological order.

*The Restoration Comedy of Wit*, by Thomas H. Fujimura,<sup>1</sup> is a critical work of considerable distinction and originality. In a trenchant introduction Fujimura reviews both the 'moralistic' and what he calls the 'manners' interpretations of Restoration Comedy. Though he admits that the 'manners' approach, which he finds in the critical works of Palmer, Dobrée, Perry, and Miss Lynch, 'removes the burden of moralistic censure', he argues that it 'does so only by making the comedies superficial and effete as literary works'. This seems to the present writer hardly fair, at any rate to Dobrée. To the views both of the 'moralists' and the 'manners' critics Fujimura opposes a conception of Restoration Comedy as 'naturalistic and witty' and suggests 'Comedy of Wit' as a more appropriate title than 'Comedy of Manners'. 'Wit', he contends, in these plays must be understood in a broader sense than 'verbal pyrotechnics in epigrams and repartees', and he devotes an able and interesting chapter to the 'Nature of Wit' as understood in this period.

Turning then to the 'Intellectual Background' of the comedies he performs a useful service by showing that they are neither amoral nor superficial, but that they represent a naturalistic, sceptical, but essentially serious view of life strongly influenced by the psychology of Hobbes and paralleled in the writings of such authors as St.

<sup>1</sup> *The Restoration Comedy of Wit*, by Thomas H. Fujimura. Princeton Univ. Press and O.U.P. pp. viii + 232. 25s.

Evremond and George Savile, Marquis of Halifax. In a penetrating examination of the 'Aesthetics of Wit Comedy' Fujimura stresses the pleasure to be derived from the beauty of the comedies and rightly suggests that the gifts that the 'witty muse' bestows on her followers are 'freedom and pleasure'.

The second part of the book is devoted to short studies of the comedies of Etherege, Wycherley, and Congreve. Perhaps he would have done better to have selected either Vanbrugh or Farquhar rather than Wycherley. His treatment of Etherege and Congreve is admirable, that of Wycherley suggestive in places, but generally unsatisfactory, because Wycherley's bitter, satiric comedy does not really fit in with Fujimura's conception of the Comedy of Wit as a giver of 'freedom and pleasure'. Fujimura's review of Congreve's comedies must be commended, particularly for its success in rebutting the charge of cynicism and superficiality so often brought against them. His appreciation of *The Way of the World* is particularly sensitive and acute. The book concludes with a very full and valuable bibliography.

'In Restoration Comedy there would seem to be at least seventeen conversions of rakes in which the influence of women is to be noted as the efficient cause.' This sentence is from an article entitled 'The Penitent Rake in Restoration Comedy' contributed by David S. Berkeley to *Mod. Phil.* (May 1952).<sup>2</sup> Berkeley has made a careful analysis of the conversions of rakes in Restoration plays, and finds that in the earlier part of the period these conversions occur mostly in poetic and romantic comedies, usually in blank-verse passages, as in John Smith's *Cytherea*, 1677 (a particularly amusing example), Mrs. Behn's *The Forc'd Marriage* (1671), Settle's *Love and Revenge* (1675), and Killigrew's *Pandora* (1665). He associates these conversions in the poetic comedies with the 'platonic' idea of the compelling charm of the beautiful and virtuous woman. He has made the interesting discovery that in the latter part of the period this kind of conversion tends to occur in realistic prose comedies like Shadwell's *The Scurvillers* (1691), Crowne's *The Married Beau* (1694), and Farquhar's *The Constant Couple* (1700). From 1690 onwards, in fact, 'romantic characters were beginning to assume the garb of ordinary Englishmen, and London was beginning to

<sup>2</sup> Received too late for inclusion in *Y.W.* xxxiii. See also below, p. 220, footnote 5.

look like Syracutia'. This article throws new light on the connexion between seventeenth-century 'platonics' and eighteenth-century 'sentiment'.

A note by Kathleen M. Lynch in *P.Q.* (July) on 'References to William Congreve in the Evelyn MSS.' gives an account, based on the correspondence in the Evelyn MSS. at Christ Church, Oxford, of the interest taken by Lady Henrietta Godolphin (afterwards Duchess of Marlborough) in young Charles Evelyn, great-grandson of the diarist. This delicate, attractive boy played a large part in Lady Henrietta's life before his place in her affections was filled first by William Congreve and then by her daughter, Lady Mary. Miss Lynch has found two references to Congreve in Lady Henrietta's letters among the Evelyn MSS., the only two recorded references to him by her except in his epitaph, her will, and four very brief notes. Both of these references concern the interest taken by Congreve in young Charles Evelyn. That old Sarah, Duchess of Marlborough, had a poor opinion of Congreve is shown by a note of hers to a Mrs. Boscawen in which she declares she will not leave Marlborough House to Henrietta to 'bee filled with poets Jades & fiddlers'. The most interesting of all the references to Congreve recorded in this note is, perhaps, that which occurs in a letter from Lord Godolphin, Henrietta's wonderfully patient and tactful husband, written to Charles Evelyn in 1725, when the young man was at Geneva. From this letter we learn that Congreve was at that time living at Hampstead with Henrietta, and Godolphin strongly urges his young friend to make his compliments to Congreve when he writes to 'the Duchesse'.

The date of the first production of D'Urfey's *The Richmond Heiress* has hitherto eluded writers on Restoration drama. Raymond A. Biswanger, Jr., in a short article on the subject in *N. and Q.* (Mar.) gives substantial reasons for supposing that the play was probably first staged near the end of April 1693. He cites a hitherto unnoticed passage in a letter from Dryden to William Walsh dated '9th or 10th May' in that year, describing the first production as a piece of recent gossip. This evidence is corroborated by D'Urfey's own dating of the dedication of the first printed edition as 6 May 1693 and, as Biswanger points out, 'it is well known that playwrights tried to get printed copies on the market as soon as possible after a first performance'.

*Sentiment in Crowne's 'Married Beau'* is the title of a short article in *N. and Q.* (Nov.) by William M. Peterson, who gives reasons for regarding *The Married Beau* (1694) as an early example of the drama of sensibility. He summarizes the plot, which he describes as 'moral and Christian', and quotes relevant passages. He notes that this play shows 'no significant indebtedness' to Southerne's *The Disappointment* (1684) based on the same story from *Don Quixote*.

A slight error in the plot of Farquhar's *The Recruiting Officer* is pointed out by Robert L. Hough in *N. and Q.* (Aug.). Hough considers that this is an indication supporting the suggestion that this play was 'written over a relatively short period of time'.

A. Mcleod in an article in *N. and Q.* (Mar.) gives an interesting account of the extant portraits of Nathaniel Lee. He points out that, besides the portrait which appeared in the *Monthly Mirror* (1812, xiii. 75), commonly believed to be the only extant likeness of the dramatist, there is a painting in the Garrick Club, of which a mezzotint was published in 1778. In this mezzotint the portrait is attributed to William Dobson. This attribution also occurs in the Catalogue of the Garrick Club, but Mcleod argues that it cannot be correct because Dobson died in 1646, some years before Lee was born. In a note in *N. and Q.* (Sept.) Gyles Isham writes that 'on grounds of style the portrait is almost certainly by Dobson' and therefore cannot be a portrait of Lee. Isham gives reasons for supposing that the mistake dates back to the eighteenth century, and 'can best be explained by saying that the subject looks much as Lee should have looked from what we know of him'.

V. de Sola Pinto has edited for The Muses' Library the *Poems by John Wilmot, Earl of Rochester*.<sup>3</sup> He has aimed at providing readers with the fullest material for a just estimate of Rochester both as a man and as a poet. The sixty-seven poems which can be certainly ascribed to Rochester are arranged in six sections: (1) Juvenilia; (2) Lyrics, Love-Epistles, Elegies; (3) Translations; (4) Prologues and Epilogues; (5) Dramatic Poetry; (6) Satires. The edition includes for the first time the autograph poems in the Duke of Portland's

<sup>3</sup> *Poems by John Wilmot, Earl of Rochester*, ed. by Vivian de Sola Pinto. Routledge & Kegan Paul. The Muses' Library. pp. xix+245. 15s. [This notice is by F. S. Boas.]

collection now in the Library of the University of Nottingham and is the first English edition to make use of the contemporary transcripts in the Harvard University Library. In an Appendix there are fourteen poems ascribed to Rochester on doubtful authority ending with *Rochester's Farewell*, where 'the powerful style and the allusions to Court life' point, in Pinto's view, to his authorship of at least part of the poem. The Poems are supplemented by a valuable series of Notes. These give in every case the source from which the text is taken, manuscript or printed. In the frequent cases where there are other versions of importance these are given with helpful comments. Explanations are provided of personal and historical allusions. Apart from the Notes a special feature is the inclusion of 'Critical Comments', beginning with that of Andrew Marvell who, according to Aubrey, 'was wont to say that Rochester was the best English satyrst', down to those of twentieth-century literary historians. In addition to the two portraits of Rochester in the National Portrait Gallery and at Hinchinbroke there is reproduced the opening part of a 'Draft of a Satire on Men' in Rochester's autograph with corrections in pen and pencil. In his Introduction Pinto sums up, in the light of the latest research by himself and others, the puzzling perspective of Rochester's career and his 'split personality'. On the one hand, he was an affectionate husband and a good and popular landlord; on the other, he was one of the wildest debauchees at the court of Charles II. Yet many of the legendary stories that have gathered round his name as the typical Restoration bully and rake have to be discounted, especially that he instigated the assault on Dryden in Rose Alley, Covent Garden. And Pinto is most convincing in his account of the effect on Rochester of Gilbert Burnet's liberal Anglicanism and his further illumination by Robert Parsons's reading of the fifty-third chapter of Isaiah. Whether he will persuade readers that Rochester is 'one of those English poets who deserve to be called great as daring and original explorers of reality' is more doubtful. But he has in any case done all for his reputation as a poet and satirist that a sympathetic scholar can bring to bear. [F. S. B.]

A further study by Pinto of a special aspect of Rochester's work was contributed in an article on *John Wilmot, Earl of Rochester and the Right Veine of Satire* to volume vi of the English Association's new series of *Essays and Studies*, edited by Geoffrey Bullough. It gives a more detailed interpretation of some of the points made

in his book and should if possible be read in connexion with it. [F. S. B.]

David M. Vieth, in a short back-page article in *T.L.S.* (6 Nov.), prints from Bodl. MS. Don. b. 8, p. 561 (a manuscript collection compiled by Sir W. Haward) the text of a lyric entitled in the manuscript 'Songe of y<sup>e</sup> Earle of Rochester'. Vieth draws attention to the fact that this poem has not been hitherto assigned to Rochester, but that it was published without ascription in two contemporary anthologies. He also prints the text as it appears in *A New Collection of the Choicest Songs &c* (1676), where it is entitled *Against Constancy*. This rare volume includes unascribed versions of two well-known lyrics by Rochester. Vieth discusses the slight variations of the printed text and the manuscript and gives reasons based on stylistic considerations for ascribing the poem to Rochester. The poem is certainly very much in Rochester's manner, but the ascription of it to him in a single transcript can hardly be accepted as a convincing reason for definitely including it in the Rochester canon. Vieth's enthusiastic description of it as 'one of the best of Rochester's songs and one of the finest lyrics of the later seventeenth century' seems to the present writer to exaggerate considerably its real merits as a poem.

Edwin Morgan contributes a thoughtful and acute article entitled *Dryden's Drudgery* to the *Cambridge Journal* (vi. 7, Apr.). His starting-point is to be found in two quotations; the first is from Dryden's Epistle to Kneller, where he writes that, like Kneller's, his 'Genius', 'bounded by the Times', 'Drudges on petty draughts', and the second from a letter to Mrs. Steward, where he describes himself as 'still drudging on: always a poet and never a good one'. Morgan proceeds from these confessions of Dryden to an examination of the whole body of his work in the light of Johnson's summing up of his achievement, which he analyses very carefully. The result of the survey is that, in Morgan's opinion, it is possible to discern 'the successful emergence of at least three different styles': 'the serious, simplified, humane thinking aloud of "All for Love", the light, brilliant, familiar, entertaining wit of the prologues, epilogues and satires; and the later enriched, emancipated, vulgarized, less subtle but more passionate style of the Juvenal and Persius translations.' Morgan's conclusion is that Dryden's verse is worthy of study as offering 'peculiarly the poetry of a period in history, and



evidence of the varieties of effect possible within a narrow and unpromising critical view of the poet's function'. It is notable that Morgan does not mention *The Fables*, where some of Dryden's most mature verse is to be found, and also he dismisses the *Odes* in a way that seems to the present writer superficial and inadequate. Still, in spite of certain defects, this essay is an important and original contribution to the criticism of Dryden's poetry.

The Prologue and Epilogue to Lee's *Mithridates*, as revived in 1681, were included by Scott in his edition of Dryden, but excluded from the one-volume editions of Christie and Sargeaunt, and also from the first edition of Noyes's American 'Cambridge *Dryden*'. Noyes, however, has included these poems in his second edition (1950) among the 'additional poems' and admits that it is 'almost certain that Dryden was the author'. In an important article in *P.M.L.A.* (Mar.) John Harrington Smith has made a very thorough examination of the extant texts of these lines, their authorship and literary quality.

The copy of the single-sheet edition of poems printed by J. Sturton belonging to Narcissus Luttrell, with corrections in Luttrell's handwriting, now in the Huntington Library, is compared by Harrington Smith with the excerpts printed in two Whig journals, which are apparently based on a broadside edition which differed from Sturton's text. The result of the examination is to show that these excerpts confirm Luttrell's corrections of Sturton's text. Harrington Smith suggests that Tonson, who was Luttrell's intimate friend as well as Dryden's publisher, may well have shown Luttrell a manuscript 'on which Dryden had made some revisions with a view to possible publication in the Miscellany which appeared in 1684' and that Luttrell corrected his copy of the Sturton text 'on the whole very carefully' from this manuscript, making only one slip. Harrington Smith proceeds to print a text of the two poems embodying all Luttrell's marginalia and adding a correction of the slip already mentioned. He admits that there is 'some loss of spontaneity' in this text as compared with Sturton's, but argues that it should be preferred as embodying Dryden's afterthoughts. He provides textual notes giving all the variant readings of the different texts and also five and a half pages of valuable explanatory commentary.

This scholarly article is one which no serious student of Dryden's poetry can afford to neglect.

Dryden's use of the beast allegory in *The Hind and the Panther* has been adversely criticized by many writers. James Kinsley in *R.E.S.* (Oct.) admits that the beast fable in the poem is 'unsystematically handled', but shows by means of a scholarly survey

that Dryden had a considerable knowledge of traditional beast-lore and used it with a good deal of skill. The appropriateness of the various beasts to symbolize the different churches as Dryden saw them is illustrated by Kinsley by means of quotations from the Bible, Pliny, Bartholomaeus Anglicus, Turberville, Lyly, and other works. Although this article throws no particularly new light on the art of *The Hind and the Panther*, it makes us realize that the poem must be judged in relation to traditions which are now forgotten, but which were still remembered in the England of James II and would be familiar to Dryden's readers, for whom, doubtless, a panther was not merely, as it is for a modern reader, a kind of wild animal but an image which evoked a whole complex of legendary associations.

In a Note in *R.E.S.* (July) Kinsley discusses the connexion between Dryden's *Alexander's Feast* and the Renaissance tradition of the *Encomium Musicae*. He traces the notion of the 'effects' of music to Baif's *Académie* of 1570, Mersenne's *Harmonie Universelle* (1636-7), and other works, and shows how the story of Timotheus and Alexander was constantly cited as an *exemplum* of the power of music. The note concludes with a valuable analysis of *Alexander's Feast*, showing how Dryden used 'the *exemplum* of Timotheus to illustrate the three *ethea* of music, by drawing selectively on the Alexander story' and how 'a stock *exemplum* interpreted imaginatively in the light of the traditional doctrine of "effect" is elaborated into a complete lyrical drama'.

A slight addition to our knowledge of the circumstances in which Dryden relinquished the office of Poet Laureate at the Revolution was communicated by Fredson Bowers to *T.L.S.* (10 Apr.) in a letter on 'Dryden as Laureate: the Cancel sheet in *King Arthur*', from which it appears that some copies of the first edition of Dryden's opera *King Arthur* have a leaf A3 which was cancelled. This cancelled leaf contains words which show that Dryden could have retained the Laureateship under the new government if he had 'comply'd with the Terms that were offered me'. Fredson Bowers suggests that the offer was probably made on condition that Dryden returned to the Anglican Communion 'at least as a gesture'.

Cecil C. Seronsy in a short note in *N. and Q.* (Jan.) suggests

that a famous couplet in *The Rape of the Lock* was modelled on a couplet in Dryden's translation of Juvenal's sixth satire.

A note by W. J. Cameron contributed to *N. and Q.* (Aug.) draws attention to the importance of the text of Dryden's lines to Sir George Etherege printed in *Familiar Letters*, vol. ii, 1697. Cameron argues that the 1697 text is superior to that of 1702 which is usually reprinted, and suggests that Briscoe who published the 1697 volume was not following the recently discovered 1691 text but had access to a common manuscript original. It may be pointed out that in a footnote to Cameron's note the date of *Familiar Letters* is misprinted as '1679' instead of 1697.

Notes by P. D. Mundy on the Dryden baronetcy supplementing G. E. C.'s *Complete Peerage* appear in *N. and Q.* (Oct.).

*Thomas Hobbes. A Bibliography*,<sup>4</sup> by Hugh Macdonald and Mary Hargreaves, was published by the Bibliographical Society at the end of 1952 and has only been available for notice in the present issue of *Y.W.* The Bibliography contains 108 items arranged chronologically, beginning with Hobbes's translation of Thucydides published in 1639 and ending with Molesworth's edition of the English and Latin Works which appeared in 1839-40. It is illustrated with reproductions of Faithorne's fine engraved portrait of the philosopher and fourteen title-pages, including six from various editions of *Leviathan*. The aim of the work as stated by the compilers was to 'include all editions of the works of Thomas Hobbes of Malmesbury . . . up to 1725, and all collected editions up to and since that date'. They also claim to have included 'all readily available translations up to 1700', though they make 'no claim to completeness in this field'.

The Bibliography does not include, with one or two exceptions, any controversial works written against Hobbes, unless he himself wrote an answer to them. It may be noted that under item 12a on p. 8 the compilers clear up the confusion concerning the authorship of the three tracts published under the title of *A Compendium of the Art of Logick and Rhetorick* in 1651, which is the subject of the article by Mary C. Dodd noticed overleaf (p. 220). The notes by

<sup>4</sup> *Thomas Hobbes. A Bibliography*, by Hugh Macdonald and Mary Hargreaves. The Bibliographical Society, 1952. pp. xviii+84. 18s. to members.

the compilers are generally shrewd and illuminating and will form an essential part of the equipment of all serious students of Hobbes in the future.

This volume was reviewed at some length in *T.L.S.* (24 Apr.) and the criticisms contained in this review were answered by Macdonald and Mary Hargreaves in a letter which appeared in *T.L.S.* (8 May). A further letter on the subject by F. C. Francis appeared in *T.L.S.* (5 June) with a rejoinder from *The Times* reviewer.

In the sixth volume of his edition of the *English Writings of Hobbes* (1840) Molesworth included a work entitled Hobbes's 'Art of Rhetoric', pointing as his source to the '8vo edition of 1681'. Mary C. Dodd contributes to *Mod. Phil.* (Aug. 1952)<sup>5</sup> an article entitled *The Rhetorics in Molesworth's Edition of Hobbes*, in which she shows that by using the 1681 text Molesworth has 'perpetuated a series of confusions in scholarship'.

Actually this text is a rather incorrect reprint of a book published in 1651 called a *Compendium of the Art of Logick and Rhetorick*, which consists of four works, one of which, entitled *A Brieft of the Art of Rhetorique*, is a reprint of a digest of Aristotle's *Rhetoric* signed with the initials T. H. and published by Andrew Croke in 1637. This is certainly an early work of Hobbes. The other parts of the *Compendium* are a version of Ramus's *Dialectica* by Robert Fage, and a reprint of *The Artes of Logike and Rhetorike* first published in 1584 and attributed to Dudley Fenner. The 1681 edition which Molesworth reprinted included both Hobbes's 'Brieft' and Fenner's work under the inclusive title *The Art of Rhetorique*. Molesworth reprinted this book 'with minor variants', thus obscuring the nature of Hobbes's work by not giving it his original title, *A Brieft of the Art of Rhetorique*, and wrongly attributing to him Fenner's work.

This article shows that a new edition of Hobbes's Works is needed to supersede the 1840 edition, which was an important pioneer work, but is unsatisfactory if judged by modern standards.

The subject of the Zaharoff Lecture for 1953 was *Thomas Hobbes et J. J. Rousseau*<sup>6</sup> and the lecturer was Georges Davy, Dean of the Faculty of Letters in the University of Paris. The lecture was delivered in French and is a penetrating study by a great French scholar of the relationship between the political theories of the authors of *Leviathan* and *Le Contrat Social*. Rousseau once referred

<sup>5</sup> See above, p. 212, footnote 2.

<sup>6</sup> *Thomas Hobbes et J. J. Rousseau*, by Georges Davy. O.U.P. pp. 29. 2s. 6d.

to Hobbes as 'I'horrible M. Hobbes'. Nevertheless, Davy argues that it would not be a great exaggeration to call Rousseau a disciple of Hobbes. He shows very clearly that the essentials of Rousseau's famous theory of the Social Contract are to be found in Hobbes's *De Cive*. It will surprise some readers who think of Hobbes as the champion of absolute monarchy to find him contending in this work, in a passage that must have had a great effect on Rousseau, that the original and 'natural' human society was a democracy. As Davy writes, 'Les analyses de Hobbes . . . n'offraient elles pas à Rousseau des élaborations conceptuelles très fouillées et qu'il pourrait directement utiliser à ses propres fins?'

Sir Hans Sloane was one of the most notable products of the English Enlightenment of the late seventeenth century. A distinguished physician and naturalist, the successor to Sir Isaac Newton in the presidency of the Royal Society, he was a perfect specimen of a 'virtuoso', a great collector of every kind of rarity from plants, fossils, and live animals to books, drawings, coins, Roman, Etruscan, and Chinese antiquities. He was, indeed, aptly described by Benjamin Franklin as a 'Lover of Curiosities'. His chief claim, however, to immortality is that his collection was in effect the first great English museum and formed, with the Cotton Library and the Harleian Collection, the nucleus of the British Museum as founded by the Act of Parliament of 1753. It was fitting, therefore, that the bicentenary of his death should have been commemorated by the Trustees of the British Museum, and they have performed this act of piety gracefully by publishing a life of Sloane by G. R. de Beer, Director of the Natural History Section of the Museum.<sup>7</sup> De Beer has produced a competent and readable biography based largely on Sloane's own letters and other papers and other contemporary documents. He succeeds well in bringing out the various sides of Sloane's personality which may be said to look back to that of Sir Thomas Browne on the one hand and forward to that of Charles Darwin on the other. Students of eighteenth-century poetry will be interested in Pope's letter to Sloane printed on p. 129 and also the verses addressed to him by Thomas Hearne (pp. 126, 127), a charming specimen of early-eighteenth-century light verse.

<sup>7</sup> *Sir Hans Sloane and the British Museum*, by G. R. de Beer. O.U.P. pp. 192. 18s. See also Chapter XII, p. 250, footnote 39.

No. 25 of Series D of the printed *Conférences du Palais de la Découverte* published by the University of Paris is entitled *Le Naturaliste Sir Hans Sloane (1660-1753) et les Échanges Scientifiques entre la France et l'Angleterre*. This lecture, delivered on 7 November by Jean Jacquot, is an eloquent tribute to Sir Hans Sloane and an account of his relations with contemporary French *savants*, notably Tournefort, Geoffroy, and the Abbé Bignon. The lecture embodies much scholarly research and the author has made use of interesting manuscript material including the Sloane manuscripts and the papers of the Abbé Bignon. Augustan civilization puts our age of totalitarian wars to shame when we learn that Sloane in 1709, 'c'est à dire en pleine guerre de succession d'Espagne', was actually elected an Associate Member of the French *Académie des Sciences*. The pamphlet is illustrated by reproductions of two portraits of Sloane, the frontispiece of Sprat's *History of the Royal Society*, an illustration from *Sloane's Natural History of Jamaica*, and a plate containing engravings of fossil elephant tusks illustrating a paper contributed by Sloane to the *Académie des Sciences*.

Jean Jacquot has also contributed to the *Notes and Records* of the Royal Society of London, vol. 10 (Apr.), an article on *Sir Hans Sloane and French Men of Science*, in which he uses much of the same material as in the printed lecture noticed in the preceding paragraph. He gives a number of interesting extracts from manuscripts dealing with relationships of Sloane with French men of science, notably a long quotation from an unpublished 'Relation d'un voyage fait en Angleterre . . . suivie de la description du Cabinet de Monsieur Sloane' by Sauveur Morand. Another hitherto unpublished work printed by Jacquot in this article is a biographical sketch of John Beaumont which he sent to the Abbé Bignon. This memoir is particularly interesting because it contains severe strictures on the geological theories of Thomas Burnet and Thomas Woodward contained in *The Theory of the Earth* (1689) and *Essay towards a Natural History of the Earth* (1695).

A short article by W. H. G. Armytage in *N. and Q.* (Feb.) deals with *Nicholas Staphorst* who was Chemical Operator to the Society of Apothecaries in the late seventeenth century. Staphorst seems one of the teachers of Sir Hans Sloane who had a high regard for him. Armytage prints two letters of Staphorst from the Sloane MSS.

in the British Museum and two from his son, one written from the Cape of Good Hope and one from Surat in India.

The Folio Society has added to its series of finely printed books a beautifully produced reprint of *Two Tales* by Aphra Behn.<sup>8</sup> This volume is printed by the Cambridge University Press in Poliphilus and Blado types and is illustrated by a number of powerful and lively woodcuts by Iris Francis which embody much of the vitality and rhythm of Aphra Behn's narratives.

Little is known for certain about the life of John Oldham. It seems likely that there is some truth behind the well-known story of the way in which he came into touch with the Court wits, as related in the Preface to the 1722 edition of his Works and repeated by Cibber and Thompson, but, as David Vieth writes in an article contributed to *Mod. Phil.* (Jan.), 'Its late date and anecdotal character leave it open to suspicion'. In this article Vieth draws attention to a brief narrative, headed 1677, prefixed to a hitherto unnoted manuscript copy of *A Satyr Against Vertue* in the collection of Professor James M. Osborn of Yale University, which he prints in full. The manuscript narrative does not mention Oldham by name but the details which it gives make it almost certain that it refers to him. According to it the unnamed author wrote 'a pindaricque poem in the praise of virtue and Religion' which so impressed his patron Sir Nicholas Carew that he showed it to Buckingham and 'severall off the witts at court', who admired it but could not believe that it could have been written by a man of 'so mean an education'. To test him Sir Nicholas Carew suggested that they should give him 'a thesis'. They agreed and asked him to write 'as much in dispraise off virtue on the other side'. The result was the *Satyr against Vertue*. Vieth points out that Sir Nicholas Carew is known to have befriended Oldham, but doubts if the story told in the manuscript narrative can be true in all its details. Nevertheless, he believes it may contain a 'core of truth' and thinks it likely that the poem which brought Oldham to the notice of Rochester and the other wits was *A Satyr against Vertue*.

*Music and Literature* is the title of a pamphlet published by the

<sup>8</sup> Mrs. Aphra Behn. *Two Tales. The Royal Slave and The Fair Jilt*. The Folio Society. pp. v + 147. 15s.

William Clark Memorial Library, the University of California. It contains two papers read to an 'invitational seminar' held in the Library on 24 October. The first, by James E. Phillips, deals with 'Poetry and Music in the Seventeenth Century'. The main theme is the development of the concept often expressed in the formula 'poetry plus melody equals music'. Phillips shows how the musical humanists in the sixteenth century such as Baif in France, De Bardi in Italy, and Case in England derived this conception from their study of Plato, Plutarch, and the neo-Platonists. In the seventeenth century there was a steady movement towards the view that 'the two arts must be combined in an art higher than its components'. Milton is quoted appositely and there is an interesting survey of the theories of such English musicians as Butler, Playford, Ravenscroft, Estwich, and Simpson. This suggestive article ends with an interesting analysis of the conclusions of Dryden's two St. Cecilia's Day Odes and their relationship to theories of the 'musical humanists'.

The second essay on 'Some Aspects of Music and Literature in the Eighteenth Century', by Bertrand H. Bronson, is, strictly speaking, outside the field covered in this chapter but may be mentioned here because it contains a remarkable and acute analysis of Handel's setting of Dryden's *Alexander's Feast*.

John Locke visited France twice, the first time in 1672, when he only stayed for a few weeks, and the second in 1675-9, when he stayed for three and a half years. The main source of our knowledge of Locke's period of residence in France is the four volumes of the *Journal* which he kept from the time he left London in November 1675, part of which is now in the Lovelace Collection in the Bodleian and part in the British Museum. Lord King printed a rather inaccurate text of passages from the *Journal* in his *Life of Locke* published in 1829. Since the Lovelace Collection of Locke's papers has been available for students, a new and accurate edition of the parts of the *Journal* relating to Locke's travels was obviously desirable and this task has now been carried out with taste and scholarship by John Lough.<sup>9</sup>

Lough has not reprinted the philosophical passages in the

<sup>9</sup> *Locke's Travels in France 1675-1679 as related in his Journals, Correspondence and other papers*, ed. by John Lough. C.U.P. pp. lxxviii + 279. 40s.



*Journal* as these have already been published by Aaron and Gibb in their edition of *An Early Draft of Locke's 'Essay on the Human Understanding'* (Oxford, 1936). He gives a list of these passages in an appendix; apart from them and from some other passages such as weather observations, biblical notes, medical notes, &c., Lough's edition claims to give the reader 'everything which Locke wrote down . . . about what he did, observed or heard in conversation during the three and a half years which he spent in France'. The editor provides a useful and informative introduction, valuable explanatory notes, extracts from Locke's correspondence in an appendix, and a good index. Locke is not a brilliant diarist like Pepys but his *Journal* is a very readable and illuminating record of seventeenth-century France seen through one of the shrewdest pairs of eyes in contemporary England. As Lough truly remarks in his Introduction, 'Fragmentary as the *Journal* is, and however tantalising the gaps, it remains by far the fullest and most reliable account of life in seventeenth-century France left behind by an English traveller. As such it is, for the student of both national and local history, a document of great significance.'

A useful addition to the Augustan Reprints has been made by Charles Davies, who has edited *Prefaces to Four Seventeenth Century Romances* for the series.<sup>10</sup> The prefaces reprinted in this pamphlet are Roger Boyle's to his *Parthenissa* (1655), Sir George Mackenzie's 'Apologie for Romances' prefixed to *Aretina* (1666), Nathaniel Ingelo's Preface to *Bentivolio and Urania* (1666), and Robert Boyle's to *Theodora and Didymus* (1687). Criticism of prose fiction in the seventeenth century is scanty and what there is has not been easily accessible.

The Augustan Reprint Society has performed a useful service by reprinting these prefaces, which, as Davies writes in his scholarly and informative introduction, are part of 'the long argument about Romance' which took place in the seventeenth century before the emergence of the novel proper in the eighteenth. The problem that confronts all the authors of these Prefaces is the relationship of fiction to morality and factual truth. Mackenzie's *Apologie* is

<sup>10</sup> Augustan Reprint Society. *Prefaces to Four Seventeenth Century Romances. With An Introduction by Charles Davies*. Publication Number 42. Los Angeles. William Andrews. Clark Memorial Library. pp. vi + 72. Yearly subscription 15s.

particularly interesting because he discusses the question of style at some length, and Robert Boyle's disquisition on the ethical dilemma of his heroine Theodora foreshadows the situation which, as Davies writes, Richardson was to 'exploit with resounding success in *Clarissa Harlowe*'. The pamphlet is a valuable supplement to Spingarn's *Critical Essays of the Seventeenth Century*, where this sort of criticism is not represented.

Increase Mather, President of Harvard, Fellow of the Royal Society, and Teacher of the Second Church in Boston in the reigns of Charles II, James II, and William III, was the author of 175 books and pamphlets all full of learning and Puritan zeal. His *Testimony against Prophane Customs*, a treatise attacking 'health-drinking, dicing, cards, Christmas Keeping, cock-scaling, Saints' Days, etc.', has been handsomely reprinted in a limited edition from the text of 1687, with an introduction and notes by William Peden and a bibliographical note by Lawrence Starkey.<sup>11</sup> On the first page of his introduction Peden astonishes the English reader by referring to the future James II as 'his Most Christian Majesty the Duke of York'. Apart from this slip the short introduction is informative and workmanlike. In spite of its Puritanism and pedantry Increase Mather's pamphlet has a vigour and vitality of style that make it very readable, and it was well worth reprinting if only for its fine denunciation of the inhumanity of cock-fighting. The copy used for this reprint is that in the Tracy W. McGregor Library in the University of Virginia except for leaf C4, which is missing in that copy and has been supplied from a copy belonging to the University of Pennsylvania. It is a line-for-line and page-for-page reprint on fine paper in excellent type.

R. H. Bowers in *N. and Q.* (Mar.) draws attention to a passage in *Dissertationes Academicæ de Poetis* by the Danish polymath Olav Borrichius (1683) containing a short account in Latin of English vernacular poets. Borrichius mentions Chaucer (Causerus), Wyatt (Viatus), 'Sidnejus', 'Spenscerus', 'Georgius Herbertus', 'Joh. Donne', and a few others, but not Shakespeare, Jonson, or Milton. His account, as Bowers says, is 'innocent of detailed literary criti-

<sup>11</sup> *Testimony against Prophane Customs*, by Increase Mather. Reprinted from the 1687 edition with an introduction and notes by William Peden. Univ. of Virginia Press. pp. 59; 300 copies printed, of which 200 are for sale. \$5.00.

cisms', and is clearly 'the sketchy, second-hand knowledge of a pretender to universality'.

The only recorded fact known about George Teonge, bookseller of Warwick, is that he received in 1682 a legacy of £50. Paul Morgan in a note in *N. and Q.* (Aug.) gives good reason for supposing that this man was a son of the Rev. Henry Teonge, rector of Sperrall, naval chaplain, and author of the amusing diaries printed in the present century.

## XII

### THE EIGHTEENTH CENTURY

By EDITH J. MORLEY

THIS has been a lean year as far as texts are concerned, only one major new edition having been published—that of vol. viii of the Shakespeare Head *Swift*, ed. H. Davis. Nor have there been as many outstanding critical works as in recent years. Consequently it has been thought more convenient to arrange authors in approximately chronological order, beginning with poets and going on to prose writers, with biographies and criticism immediately following each individual named. As usual the section concludes with topics of more general and historical interest.

First come various critical references to Pope, but in 1953 no addition to the Twickenham *Pope*, which made its appearance in 1954. Of these the most important is *Pope's 'Iliad': a New Document* described by Norman Callan, *R.E.S.* (Apr.). It consists of proof-sheets, corrected by Pope himself, of Books 1–8 of the *Iliad*. These are bound together and have recently come to light in the *Bibliothèque de l'Arsenal* at Paris to which they were presented in 1777. A note by the donor testifies to the authenticity of Pope's corrections, which have not been included in any published edition of the poem. 'As an example of proof-correcting in the early eighteenth century the volume is of considerable bibliographical interest' and it also illustrates the poet's careful methods in preparing his work for the press. The proofs also 'throw some light on historical problems hitherto obscure'. Callan's essay is an important contribution to knowledge of Pope and of the working of his mind, which scholars cannot afford to overlook.

In *R.E.S.* (Oct.) Aubrey L. Williams has a note on *Pope's 'Duchesses and Lady Mary's'* in which he suggests a new interpretation of the passage in Book 2 of the *Dunciad* (ll. 123–32), supporting the truth of Pope's own statement that the couplet containing the above reference was aimed 'in general [at] all bragging

Travellers and . . . all Whores and cheats under the name of Ladies' and was not merely a thrust at Lady Mary Wortley Montagu.

In *Literary Backgrounds to Book Four of the 'Dunciad'* (P.M.L.A., Sept.) the same scholar describes some of the dramatic conventions which Pope may have had in mind when composing the fourth book of the *Dunciad*.

*Pope and Gay: Two Overlooked Manuscripts* are described by A. L. McLeod in *N. and Q.* (Aug.), and in the same issue Vedder M. Gilbert publishes some *Unrecorded Comments on John Gay, Henry Travers, and Others*.

H. W. Jones (*N. and Q.*, May) points out *Some Further Pope-Dryden Indebtedness*.

In *Pope, Lady Mary, and the 'Court Poems'* (P.M.L.A., Mar.) Robert Halsband discusses the motives for Pope's revenge on Curll for his publication of the poems, and concludes that the poet was protecting himself and Gay, not Lady Mary, from being thought the author of the Court Poems.

In an article (P.M.L.A., Mar.) on *Pope, Theobald, and Wycherley's Posthumous Works*, Vinton A. Dearing examines vol. 2 of the 1729 edition of Wycherley's works, in which he finds 'an important and neglected document for the study of the canon and the poetical abilities not only of its author but also of its editor, Alexander Pope. It consists of a preface, a carefully annotated reprint of the table of contents to the first volume, a collection of letters between Pope and Wycherley, and a series of poems or parts of poems by the two men.' The volume is extremely rare and no one has hitherto studied it in detail. Dearing shows that the preface is by Pope, that he annotated the table of contents, and that 'it makes clear, finally, that nineteenth-century estimates of Pope's reasons for publishing his letters need careful reconsideration'. 'It is at least possible that the letters appear in their present form primarily because Pope wished to rescue Wycherley's reputation as a responsible artist.'

According to Wallace C. Brown,<sup>1</sup> Charles Churchill the satirist has not hitherto been accorded the needful biographical treatment 'combining . . . factual narrative with evaluative interpretation: the man's life and the approach to his works'. The volume before us

<sup>1</sup> *Charles Churchill, Poet, Rake, and Rebel*, by Wallace Cable Brown. Univ. of Kansas Press. pp. x+240. \$4.00.

sets out to fill the gap in 216 pages of text followed by sixteen of notes, mainly giving the authorities for statements made; it also contains an adequate index. Certain errors in Laver's introduction to his edition of Churchill's *Poems* (*Y.W.* xiv. 284-5) are corrected, and Brown expresses strong views about Churchill's merits as a satirist and as a writer of the heroic couplet. Had he been content to compress his new facts and his critical remarks into a short essay, students of eighteenth-century literature might have acknowledged some indebtedness to his industry and scholarship. As it is, they may well share the opinion of the present writer that he has been unduly prolix and that his labour has been to a great extent wasted.

The mixed metaphors, frequent *clichés*, and colloquialisms must be attributed to the author, who unfortunately shows few signs of critical competence in his estimate of Churchill's verse or of its value as compared with that of the great poets.

In '*Natural Philosophy*' and *Eighteenth Century Satire* (*N. and Q.*, July) Margaret Turner illustrates how 'the virtuoso provided a useful subject for satirists who agreed with Pope that

The mind, in metaphysics at a loss,  
May wander in a wilderness of moss,

if it turns away from "the true and worthy subject of scientific research"'.

In *William Collins*<sup>2</sup> Felicina Rota gives a detailed account of the poet and of his place in the literature of eighteenth-century England, showing in her description of his work as well as in her list of authorities that she is as well acquainted with his writings as with his critics. Her book is divided into chapters on English poetry in the eighteenth century, the poet's life, his early writings, the classical and the pre-romantic elements in the odes of 1746, the later poems, his language and style, the doubtful poems and his reputation, concluding with a full bibliography and a list of authorities arranged in the centuries in which they wrote. While she attempts no detailed personal estimate of his achievement, she finds room for her own opinions and shows throughout her book that she is well qualified to pass judgement on Collins and also on his contemporaries.

<sup>2</sup> *William Collins*, by Felicina Rota. *Collana Critica* No. 1. Cedam-Casa Editrice Dott. Antonio Milani. Padova. pp. vi + 174. L. 900.

Italian readers will find trustworthy guidance in the volume which is not intended primarily for English students.

In *N. and Q.* (Mar., June) H. Rossiter Smith writes about *Thomas Gray and his Italian Teacher*, showing that this was not Isola, whom he appointed as teacher of Italian at Cambridge in 1768 and who subsequently taught Wordsworth while he was an undergraduate.

*Goldsmith and the Marquis d'Argens* is the title of a paper (*N. and Q.*, Dec.) by Philip Harth in which he 'establishes with reasonable certainty' that the 1755 edition of the *Lettres Chinoises* was that which influenced *The Citizen of the World*.

In *T.L.S.* (10 Apr.) W. H. Bond has a long letter on *Christopher Smart's Last Years*, based on facts he has discovered in documents at the Record Office.

Rayne Kruger's novel about Chatterton, *Young Villain with Wings*,<sup>3</sup> recounts his life and death imaginatively but bases the story on known facts, which the author has carefully collected from the authorities. Chatterton's brief biography and its background in Bristol and London are reconstructed vividly for those who like this type of historical fiction.

Gordon W. Couchman in *Editions of Falconer's 'Shipwreck'* (*N. and Q.*, Oct.) shows the popularity of the poem in its own time.

Maurice Quinlan's critical life of *William Cowper*<sup>4</sup> contains some evidence of a possible physical disability, perhaps self-inflicted, which may have been the origin or result of Cowper's mental breakdown; Quinlan also enters into rather revolting and usually imaginary details of the forms taken by the poet's manias, but these things are not conducive to better understanding either of his poems or of the 'divine chit-chat' of his letters. About these nothing fresh emerges nor is there anything unfamiliar in the estimate of his poetry. In short, there are other critical estimates of Cowper's works and their relation to the contemporary background, social, religious, and literary, that will be found more

<sup>3</sup> *Young Villain with Wings*, by Rayne Kruger. Longmans. pp. vi + 334. 12s. 6d.

<sup>4</sup> *William Cowper, a Critical Life*, by Maurice J. Quinlan. Univ. of Minnesota and O.U.P. pp. xiv + 252. \$4.50. 36s.

useful to students of poetry though possibly not to those mainly concerned with the manifestations of nervous disease.

*New Light on the Genesis of the Burns Stanza* is cast by Allan H. MacLaine (*N. and Q.*, Aug.), who traces it back to *The Gude an Godlie Ballatis*, Reformation religious lyrics well known to Robert Sempill of Beltrees. In the same periodical (Nov.) MacLaine corrects an error in the *Burns Chronicle* (pp. 72–82) this year. In *Burns's 'Jolly Beggars': a Mistaken Interpretation*, he points to the identification of two characters, the fiddler and the bard, as one person by Miss Keith in her article.

The latest addition to *The World's Classics*<sup>5</sup> contains more than 200 of Burns's letters, selected by DeLancey Ferguson and based on his own standard edition of them. Six of the letters, the full text of which has been recovered since that edition, are here published in complete form for the first time. The Introduction deals with the poet's character and with 'his place in his society as his letters reveal them'. The volume also includes the principal dates in Burns's life, a biographical index of his chief correspondents, and a list of the letters here printed. It forms a remarkably cheap and attractive introduction to a study of Burns as a master of standard English in which he wrote and thought as naturally as in the Ayrshire dialect.

The *Catalogue of the Murison Burns Collection*<sup>6</sup> testifies to the value of the collection, since 1921 safely housed in a special room at Dunfermline Public Library. The books were acquired by John Murison, a Burns enthusiast, in the second half of the nineteenth century and were presented to Dunfermline in his memory by his friend Sir Alexander Gibb. There are some 1,500 books in the collection besides portraits and other relics of the poet.

*T.L.S.* (9 Jan.) has a full description of the collection, of which therefore nothing further need be said here, though a word of praise is due to Nancie Campbell, the compiler of the catalogue by which it is hoped to attract visitors to the town.

<sup>5</sup> *Selected Letters of Robert Burns*, ed. DeLancey Ferguson. O.U.P. pp. xxviii + 372. 5s.

<sup>6</sup> *The Murison Burns Collection. A Catalogue of the Books and Pamphlets presented by Sir Alexander Gibb to the City and Royal Burgh of Dunfermline*, compiled by Nancie Campbell. Dunfermline Public Libraries. pp. 140. 3s.



Hardin Craig includes in his volume<sup>7</sup> of printed lectures one on *Burns and Lowland Scotch* in which he gives voice to his belief that 'of all poets, he is perhaps the greatest poet of ordinary life'. He maintains his thesis with infectious enthusiasm which must appeal to a larger audience than the undergraduates to whom he spoke. Nor will most people appreciate him less because he describes Lowland Scotch as 'by far the most important of English dialects' and maintains that Burns, like other educated Scots, always knew English and that differences are far more often in pronunciation than in vocabulary. 'For the reading and enjoyment of Burns and other Lowland Scotch writers, local dialects may, within limits, be disregarded. Burns himself did not write his Ayrshire dialect with any great consistency or purity.'

Bunsho Jugaku's *Bibliographical Study of William Blake's Note-Book*<sup>8</sup> (the Rossetti MS.) will be of particular value to his compatriots who have not easy access to original sources. While it does not contain very much that is new to English scholars, it is a pleasant indication of the amount of interest taken in Blake by Japanese students.

Jugaku begins with introductory remarks on the genesis of the notebook and next endeavours to 'extract . . . an unadulterated portrait of Blake' therefrom, after a thorough examination of the bibliographical and other problems, e.g. of dating and arrangement, presented by the book, which he regards as Blake's *journal intime*. After a page-by-page description and a bibliographical analysis of the contents of the notebook, Jugaku proceeds to a tentative rearrangement in chronological order and a transcription of the facsimile of the original manuscript.

His work proves his industry and his familiarity with all that had been written about Blake by other scholars before 1935, but not much is added to what they had already discovered and not all Jugaku's claims to novelty are justified.

George Mills Harper discusses *The Source of Blake's 'Ah Sunflower'* in *M.L.R.* (Apr.). This he ascribes to Thomas Taylor's translation of the *Hymns of Orpheus*, 1787.

<sup>7</sup> *The Written Word and Other Essays*, by Hardin Craig. Chapel Hill: Univ. of N. Carolina Press and O.U.P. pp. ix + 90. \$3.00. 24s.

<sup>8</sup> *A Bibliographical Study of William Blake's Note-Book*, by Bunsho Jugaku. Tokyo: Hokuseido Press. pp. 176. \$5.00. 35s.

For his life of Bewick,<sup>9</sup> Montague Weekley makes much more use than has been done by previous writers of the engraver's autobiography, first published by his daughter in 1862. This is little known, but when the writer avoids sanctimonious digressions is very well worth consultation for its interesting sidelights on a craftsman's everyday life in the time of George III. Weekley also quotes from hitherto inaccessible letters which give the historical and social background to Bewick's personal story. The book is fully illustrated and is much the most comprehensive though by no means the lengthiest volume devoted to an outstanding artist and naturalist.

The bicentenary of Bewick's birth makes the publication of a beautiful volume<sup>10</sup> particularly appropriate. This attempts a full bibliography of the three works 'published by Bewick in his lifetime (1753-1828), together with collected editions of proofs of cuts issued in book form in that period'. The book contains fifty-five illustrations of title-pages and vignettes, often in two or three states, together with a couple of drafts in Bewick's hand and two 'thumb-mark' receipts. The text is prefaced by a Chronological List of Works and an Introduction, dealing with such matters as number of copies, dates, prices, and bindings and other subjects of bibliographical interest. The history of the three works and their editions are then separately examined while seven appendixes are devoted to subsidiary topics such as advertisements.

The volume is a credit to the printers and binders of the O.U.P. as well as to its enthusiastic and tireless compiler.

In *T.L.S.* (5 June) Geoffrey Keynes has a long account of *The Work of Thomas Bewick* which includes the description of various books and letters in the writer's own collection.

*Daniel Defoe, An Excerpt*<sup>11</sup> 'includes not only all works stated to be by Defoe, but also those attributed to him, whether published under his initials, under pseudonyms or anonymously. . . . The heading also includes a number of works more doubtfully attributed to Defoe or not yet generally included among his writings.'

<sup>9</sup> *Thomas Bewick*, by Montague Weekley. O.U.P. pp. x+224. 21s.

<sup>10</sup> *Thomas Bewick, A Bibliography Raisonné of Editions of the General History of Quadrupeds. The History of British Birds and the Fables of Æsop issued in his Lifetime*, ed. S. Roscoe. O.U.P. pp. xxx+198. 70s.

<sup>11</sup> *Daniel Defoe, An Excerpt from the General Catalogue of Printed Books*. Trustees of the British Museum. pp. 112. 12s. 6d.

In addition, the Appendix deals with Bibliography, Biography and Criticism, Contemporary Satires, and Controversial Pamphlets on Defoe.

The two new volumes of Falcon Prose Classics<sup>12</sup> (General Editor: Leonard Russell) follow the good precedent set by previous volumes in the series, which is particularly welcome in these days of difficult access to cheap texts of classical writers. The choice of selections is unhackneyed and the editors, in their brief introductions, manage to put both Defoe and Gibbon in their right setting, and to raise the expectations of the reader by their own appreciation.

In the *Boston Public Library Quarterly* (Oct.) John Robert Moore examines the relations of *Defoe and the South Sea Company* by an analysis of his correspondence with Harley as well as of his publications.

With the *Political Tracts 1713-1719*<sup>13</sup> the delayed Shakespeare Head Swift comes at last within sight of completion. Eleven of the fourteen volumes projected, of which this is volume viii, have now been published, and it is already possible to estimate the value of this edition and to express gratitude to all who have been concerned in its production, scholars, publisher, and craftsmen as well as the owners of the manuscripts or early editions. The editors provide the most reliable text of the prose writings of Swift that has ever been published, while the textual notes and introductions tell the detailed story of Swift's methods as a writer and of his experiences as an author. The volume under discussion contains the political pamphlets of the years following his installation as Dean of St. Patrick's.

Of these the longest is *An Enquiry into the Behaviour of the Queen's Last Ministry*, about which the editors are able to provide a considerable amount of fresh information from their study of two manuscripts to which they had access, one of the 'Foul Copy', the original draft in Swift's own writing, the other the final text, copied by an amanuensis and containing all his revisions. A comparison of the two versions enables us to see Swift at work. Changes are made for clarity, for stylistic reasons, or to improve the rhythm

<sup>12</sup> *Selected Prose of Daniel Defoe*, ed. Roger Manvell. Falcon Press. pp. 124. 7s. 6d. *Edward Gibbon. Decline and Fall of the Roman Empire. Selections*, ed. Simon Harcourt-Smith. Falcon Press. pp. 90. 7s. 6d.

<sup>13</sup> *Political Tracts, 1713-1719*, by Jonathan Swift, ed. Herbert Davis and Irvin Ehrenpreis. Oxford: Blackwell. pp. xl+244. 21s.

of the sentences. Some passages are cancelled for reasons of expediency, e.g. the violent attack on George I who 'will chuse to govern by a Faction', thereby exposing himself to the danger of 'a civil War'.

The other tracts in the volume are: *The Importance of the Guardian Considered*; *The Publick Spirit of the Whigs*; *A Discourse concerning the Fears from the Pretender*; *Some free Thoughts from the present State of Affairs*; *Some Considerations upon the Consequences hoped and feared from the Death of the Queen*; *Memoirs, relating to that Change which happened in the Queen's Ministry in the year 1710*. The Introduction puts us in full possession of the circumstances in which each was written, and of the details of the political background, while the Textual Notes supply the required evidence for the editors' choice of text as well as for Swift's methods of composition. Everything is provided that can be required for the scholarly understanding of Swift's pamphlets and his political position.

In *T.L.S.* (9 Jan.) Harold Williams discusses a reviewer's criticism of his Sandars Lecture on *Gulliver's Travels* (*Y.W.* xxxiii. 206) and the reviewer replies.

*The Mind and Art of Jonathan Swift*,<sup>14</sup> by Ricardo Quintana, which now appears in a welcome reprint, has long been unobtainable. When it was originally published in 1936 (*Y.W.* xvii. 216-17) it was widely acclaimed as embodying the most recent critical biographical information about the man and his works. In the past sixteen years a great deal has been added by the labours of Harold Williams, Herbert Davis, and other scholars, and it is regrettable that Quintana reprints without a thorough revision of his work. However, he brings it partially up to date by a new preface, some Notes Bearing on the Canon of Swift's Prose and Verse, and an Additional Bibliography, which he calls 'highly selective'. If he was unable to revise his work completely we must acknowledge that it stands the test of comparison with later writing.

*Jonathan Swift and the Anatomy of Satire*,<sup>15</sup> by John M. Bullitt,

<sup>14</sup> *The Mind and Art of Jonathan Swift*, by Ricardo Quintana. Methuen. pp. xvi + 400. 21s.

<sup>15</sup> *Jonathan Swift and the Anatomy of Satire: A Study of Satiric Technique*, by John M. Bullitt. Harvard and O.U.P. pp. x + 214. \$4.00. 32s.

is welcome as an inquiry into the details of Swift's craftsmanship and an examination of his satiric techniques. For, hitherto, the study of the devices employed to obtain his effects has been curiously neglected by critics, who have been content to note his irony and his keen power of ridicule without further analysis. Bullitt prefers to concentrate on the means by which these are produced and enable him to anatomize 'human nature and life in general'. However, 'sheer formal analysis, separated from other concerns, could not be more incongruously applied than to Swift: for the mistaking of the means for the end—in literature as in everything else—is one of the principal objects of his own satire'. Therefore, Bullitt endeavours to deal 'with those aspects of his satiric craftsmanship which most intimately join with and express his intellectual attitudes and values'. The book is not always easy reading, but it succeeds in showing, by numerous illustrations, Swift's flexibility of method in attaining his ends.

It is unfortunate that so many of the examples are chosen from *A Letter of Advice to a Young Poet* which Davis sees good reason to reject from the Swift canon, and from *The Right of Precedence between Physicians and Civilians* which must definitely be removed from it since the publication of Swift's letters to Ford. The main weakness of the book does not lie in such inaccuracies, however, but in the more important neglect of the 'tone' which, as the author says, escapes 'precise definition and description'. Yet, since Swift is a great literary artist, to deal with the letter and ignore the spirit which gives it life is surely to omit the essential source of his power.

Martin Price's *Study in the Structure and Meaning*<sup>16</sup> of Swift's writings should help to fulfil his purpose and 'contribute to an adequate reading of Swift'. He is particularly helpful in his analysis of *A Tale of a Tub*, but throughout he brings similar understanding to his treatment of Swift's methods and thought. If Swift was not quite so consistent in his opinions as Price sometimes makes it appear, that is not because the critic fails to realize the danger of ascribing too great unity to his thought as expressed in the sum-total of his publications at every period of his life and whatever the purpose with which they were written. At any rate Price is justified in his conclusion that Swift's 'methods as stylist and satirist are devices for dissociating the apparent from the real, and the

<sup>16</sup> *Swift's Rhetorical Art, A Study in Structure and Meaning*, by Martin Price. Yale and O.U.P. pp. x+115. \$3.75. 30s.

dissociation is made only to prepare us for giving the real its proper residence in, and control over, appearance'. The book makes it easier to grasp what Swift actually says and what he means by saying it.

Under the title *Gibberish in 1730-1* (*N. and Q.*, Apr.) George Sherburn prints a letter from Viscount Percival to his son John (preserved in his letter-books at the British Museum) which includes some of the gibberish words appropriated in the following year by the Duchess of Queensbury and used by her in a letter received by Swift on 8 November 1731. 'How did she get them? Were they in print? Did Swift possibly know the lines as well as she?' They resemble some of his own games with language.

In *Swift, Tisdall, and 'A Narrative'* Oliver W. Ferguson (*N. and Q.*, Nov.) gives conclusive reasons for ascribing the tract to Tisdall and shows that it was certainly not written by Swift.

*Swift on his Age*<sup>17</sup> is a worthy contribution to the *Life, Literature, and Thought* Library and, like the volumes previously issued in the series, shows that the editor is well acquainted with his subject. The selections from Swift wisely ignore *Gulliver* and *A Tale of a Tub* and are taken from the less well-known writings in order to show him 'in the setting of the Augustan age' and to illustrate 'the range and variety of his genius'. The Introduction is divided into sections dealing with The Age, Swift's Principles, Religion and Learning, Church and State, English Politics, Ireland, Conclusion, and in 36 pages succeeds in presenting the man in his milieu. There follow a chronological table of the main events in his life and then some 170 pages of text under the headings Manners and Morality, Church and State, English Politics, Preaching and Poetry, Ireland. Adequate notes and a Select Bibliography complete a volume which should be useful to all who wish to become better acquainted with Swift and his writings.

The reissue of the Everyman selection of Swift's satires<sup>18</sup> in the new format once more makes available in a handy and cheap edition some of Swift's most characteristic masterpieces—many of them otherwise not easily obtainable by the ordinary reader.

<sup>17</sup> *Swift on his Age: Selected Prose and Verse*, ed. Colin J. Horne. Harrap. pp. 284. 7s. 6d.

<sup>18</sup> *A Tale of a Tub, The Battle of the Books and Other Satires*, by Jonathan Swift, ed. Lewis Melville. Everyman. pp. xx+326. 6s.

In *P.M.L.A.* (Dec.) there is an exchange of views between Maurice Johnson and John R. Moore entitled *Dryden's Cousin Swift*. Starting from the well-known dictum in Johnson's *Life of Swift*, they discuss Swift's personality and attitude towards Dryden. In the same periodical (Sept.) Maurice Johnson writes on Swift and *The Greatest Epitaph in History*.

In *M.L.N.* (Apr.) Louis A. Landa has a note on *The Insolent Rudeness of Dr. Swift* to the Bishop of Meath at the diocesan visitation of 1718.

In the same issue Edmund P. Dandridge, Jr., reprints a short poem he found in the *Universal Magazine of Knowledge and Pleasure* for June 1747 which is *An Eighteenth Century Theft of Chaucer's 'Purse'* by an anonymous writer.

In *M.L.R.* (Jan.) Margaret Turner has an article on *The Influence of La Bruyère on the 'Tatler' and the 'Spectator'* in which she attempts 'to show the exact nature' of his influence upon these periodicals. She finds 'that the character sketches of Steele and Addison were, in the first instance, modelled upon those of La Bruyère', but that they did not remain mere imitators but developed the form in their own way.

Lewis Gibbs presents 145 selections<sup>19</sup> from 271 numbers of the *Tatler* in his Everyman edition of 'Steele's creation' and these adequately represent the scope and originality of the enterprise, its significance in the history of literature, and the picture given of the social life of the age which saw its birth. The extracts are provided with titles and the editor also adds some explanatory notes as well as a brief Introduction. The volume forms a welcome addition to Everyman's Library of which it is No. 993.

Arthur L. Cooke describes (*P.M.L.A.*, Mar.) his discovery at the Public Record Office of particulars of a Chancery suit which Addison brought against Steele and the trustees of his Barbados estate on 7 October 1708. There is no record in Chancery of any decision on the case, which was probably dropped, but it certainly throws fresh light on the financial dealings of Addison and Steele though their personal relations remained cordial.

In *The Importance of Shaftesbury* (*E.L.H.*, Dec.) Ernest Tuveson

<sup>19</sup> *The Tatler*, by Richard Steele. *Selections*, ed. Lewis Gibbs. Everyman. pp. xiv + 304. 6s.

endeavours to give a new interpretation of Shaftesbury's relationship to his own time 'especially to the Cambridge Platonists and to Locke, and to suggest some new lines which study of his influence may take'. Tuveson holds that Shaftesbury helped to introduce a new 'kind of thinking' about man and society, 'and in no field more than in literature'. 'He did it by combining the spiritual idealism of the divines with the "naturalistic" view of the psychologists. . . . Shaftesbury represents the human being as naturally adapted, with a kind of psychological ethical fitness, to live in his surroundings. . . . As an operating part of the great Whole, [he] must be so constructed that in all his action, he will, if he behaves "naturally", do those things which will promote his happiness and the happiness of the universe.' But this is by no means to say that Shaftesbury believed that society in his day was 'the ideal harmonious system it should be'.

Three *Nelson Philosophical Texts*<sup>20</sup> are the first of a series designed specially for the use of university students, with R. Klibansky as general editor. Each volume is entrusted to a specialist in its subject and, judged by those before us, admirably fulfils the purpose in view. Since Hume and Berkeley are men of letters as well as philosophers the books are here brought to the notice of the readers of *Y.W.* though no attempt is made to discuss the contents.

The Pelican *Berkeley*<sup>21</sup> by G. J. Warnock provides a lucid introduction to the writings of that philosopher whose doctrines are expounded with clarity and appreciation of their merits as well as of their defects. The book can be recommended to the average intelligent reader as well as to the student of philosophy, for it helps him to understand why the questions Berkeley strove to formulate and to answer still require consideration even though they must now be differently stated. Nor does Warnock lose sight of Berkeley's feeling for beauty and the peculiar eloquence which gives him high rank as man of letters as well as thinker.

*T.L.S.* (12 June) has an article on *Berkeley in Ireland* which deals fully with Berkeley's education and subsequent career in his homeland and also with his influence on other Irishmen.

*N. and Q.* prints contributions by J. B. Shipley on *The Date*

<sup>20</sup> *Hume: Theory of Knowledge*, ed. D. C. Yalden-Thomson. pp. xxviii + 266. \$2.00. *Hume: Theory of Politics*, ed. F. W. Watkins. pp. xxx + 246. \$2.00. *Berkeley: Philosophical Writings*, ed. T. E. Jessop. pp. xxvi + 278. \$2.50. Univ. of Texas Press.

<sup>21</sup> *Berkeley*, by G. J. Warnock. Pelican Books. pp. 252. 2s.



of Fielding's 'Champion' (Oct.) and on *Essays from Fielding's 'Champion'* (Nov.), and by Sheridan W. Baker on Fielding and 'Stultus versus Sapientem' (Aug.).

*Smollett and the Atom* (P.M.L.A., Dec.) is an examination by James R. Foster of the presumptive evidence of authorship which corroborates the traditional view that has in recent years been called in question. As a result of his study, Foster concludes that, while no valid external evidence exists to prove Smollett's authorship, 'the presumptive evidence gives it strong support'.

*Smollett's 'Gothic': An Illustration*, by Catherine L. Almirall (M.L.N., June), shows the close parallel between Congreve's *Mourning Bride*, II. ii and Smollett's *Count Fathom*, in the scene of Renaldo's watch at the tomb of Monimia.

Lewis M. Knapp points out (*N. and Q.*, Apr.) that Francesco Cordasco admitted in *P.Q.*, no. 3, 1952 that the so-called Smollett Letters first published by him in *N. and Q.*, 1948, were forgeries. Lillian de la Torre supplements this admission by showing that the two other letters published at the same time allegedly by Ricardo Wall and the Duchess of Hamilton are also forgeries.

*Everyman* now includes a volume of *The Rambler*<sup>22</sup> which contains about half the original number of essays, an up-to-date, brief bibliography of Johnson, and an Introduction by S. C. Roberts who, as is his custom, contrives to say something fresh about his well-worn subject even in the four pages allotted to him. The selection of essays 'is designed to show Dr. Johnson as both moralist and critic' and well fulfils its object.

*T.L.S.* (9 Oct.) has a long article by James M. Osborn entitled *Dr. Johnson's 'Intimate Friend'* in which a full account is given of Stephen Barrett, 1718-1801, a manuscript volume of whose poems has recently been acquired by the writer. This casts some light on Johnson's activities in 1745, 'one of the most obscure years of Johnson's early life'.

B. Bernard Cohen (*P.Q.*, Oct.) in *Hawthorne's 'Mrs Bullfrog' and 'The Rambler'* shows the connexion between Hawthorne's sketch and several of Johnson's essays.

David Perkins contributes a valuable account of *Johnson on Wit*

<sup>22</sup> *The Rambler*, by Samuel Johnson, ed. J. Warrington. Introduction by S. C. Roberts. *Everyman*. pp. xvi + 304. 6s.

*and Metaphysical Poetry* to *E.L.H.* (Sept.) in which he shows that 'the critic whom the nineteenth century thought perhaps the most "prejudiced" was really one of the least'. The views expressed in the *Life of Cowley* must be interpreted 'in the context of Johnson's general approach to poetic style'. If this is done, as Perkins illustrates by his examination of Johnson's attitude to such qualities as 'wit' and 'novelty' in the use of imagery and language, it is manifest that he 'was able to recognise and admire "vigour and amplitude of mind" in many forms, partly because he himself possessed so much of it'.

*Dr. Johnson and Saunders Welch's Proposals*, by E. L. McAdam, Jr. (*R.E.S.*, Oct.), provides a pleasant picture of the personal relations between Johnson and Saunders Welch, also suggesting that the Doctor assisted in the composition of his *Proposals* though 'there is no external evidence available'. The style certainly lends support to the suggestion.

Benjamin Boyce and Dorothy G. Boyce writing (*N. and Q.*, Apr.) on *Dr. Johnson's Definitions of 'Tory' and 'Whig'* show that his treatment of 'these two emotionally charged words' was milder than that usually accorded to them in the eighteenth century.

*R.E.S.* (Jan.) contains a note by William R. Kent on *Some Emendations in Johnson's Preface to the Dictionary* in which he points out four readings that are probably due either to printers' errors or to accidental omission or oversight on the part of the writer. In all four instances 'the errors . . . are of the . . . insidious type which make a kind of sense . . . but not the sense the author intended'.

*Johnson's Additions to his Shakespeare for the Edition of 1773* are examined by T. J. Monaghan (*R.E.S.*, July), who finds that 'the notes added in 1773 show that in scholarship as in general criticism Johnson held fast to the practice which made the 1765 edition the landmark it is in Shakespearian scholarship and that he still had much to say'. The article concludes with a List of Johnson's Additions, all but a brief sentence of which are incorporated in the edition of 1778.

Bertram D. Sarason (*N. and Q.*, Mar.) writes on *George Croft and Dr. Johnson*, and in the same periodical A. D. Atkinson discusses *Dr. Johnson's English Prose Reading* in February, March, May, July, and August, illustrating its 'fullness and wide range'

under a variety of headings. Dr. J. Greene (*N. and Q.*, June) quotes *A Contemporary Tribute to Johnson* by one Daniel Hayes (1733?–67) who wrote ‘an extravagant eulogy’ of his verse. Francis G. Schoff (*N. and Q.*, July) has an article entitled *Johnson on Juvenal* in which he shows how completely Johnson adapted Juvenal’s satires to his own ends.

Robert F. Metzdorf in a note (*M.L.N.*, June) entitled *Samuel Johnson in Brunswick* describes a German translation of *Taxation no Tyranny* at Harvard, apparently by Remer, the editor of the volumes in which it appeared in 1777. These also contain a translation of Price’s *Observations on Civil Liberty and the Justice and Policy of the War with America* and of Burke’s *Speech on Reconciliation* together with translations of some other contemporary tracts.

In *P.Q.* (Jan.) Benjamin Boyce in a note entitled *Johnson and Chesterfield Once More* finds a fresh reason for Johnson’s indignant letter, in Chesterfield’s opening sentence in the second essay in *The World* on the forthcoming Dictionary (5 Dec. 1754) in which he wrote that he ‘had a greater opinion of his impartiality and severity as a judge, than of his gallantry as a fine gentleman’. Boyce points to the well-known fact that Johnson prided himself on his good manners and looked upon himself as a ‘very polite’ man—a characteristic not commonly attributed to him by his contemporaries.

In *Neuphilologische Mitteilungen*, Helsinki, vol. liv, Cecil Price throws *Some New Light on Chesterfield* in a discussion of four hitherto uncollected letters of that writer and two others about him, one from Voltaire to Chesterfield, the other from a Welsh Methodist, Madam Bevan, to her friend Lady Huntingdon about his views on Christianity. Price has been obliged to quote from printed texts, having failed to trace the originals. He succeeds in showing that the letters merit inclusion in any future collected edition by their intrinsic interest as well as for the sake of completeness.

R. W. Chapman’s collection<sup>23</sup> of what he calls *Ephemera* is another proof of his scholarly foresight and understanding. Since he has ‘made no attempt to bring them up to date’ it is interesting to see how often he has been able to deduce conclusions which later

<sup>23</sup> *Johnsonian and Other Essays and Reviews*, by R. W. Chapman. O.U.P. pp. vi + 244. 12s. 6d.

discoveries have proved to be correct. This is notably the case in his essays on Boswell and on *The Making of the Life of Johnson*. Chapman's judgement and learning make what he has to say both illuminating and of interest to the reader.

The Oxford Standard Authors *Life of Johnson*<sup>24</sup> is issued in a revised edition which benefits by a new index based upon L. F. Powell's great work. It also uses his identifications of anonymous persons. R. W. Chapman supplies translations of Greek and Latin quotations in the text and there are a number of new notes. No better one-volume edition of Boswell's masterpiece is conceivable.

The earliest biographer of Johnson has waited long for his own life to be written in orderly fashion, and the account of his activities by Percy A. Scholes<sup>25</sup> is for this reason welcome as well as for the competence with which the author accomplishes his task. He has every reason to feel that it was 'worth the labour' which so obviously has been given to it; and that he has justifiably found this 'engrossing and fascinating'. Laetitia Hawkins's *Memoirs* have been combed to good purpose, and he has also made use of material available in the works of L. F. Powell to supplement his own considerable knowledge of London and its inhabitants in the time of Johnson. Yet it is surprising that his *Life of Hawkins* can have been produced so soon after the writer's *Dr. Burney* to which it is a worthy supplement. The two men were rivals and their activities and acquaintances overlapped. While there is no doubt that Burney is a far more attractive personality, yet Hawkins, with all his faults and his lack of humour, deserves this tribute to his hard work and public spirit.

Gaetano L. Vincitorio writes (*P.M.L.A.*, Dec.) on *Edmund Burke and Charles Lucas*, presenting evidence to refute the claim 'that Burke actively supported Lucas as the Free Briton' and to show that 'it is as little likely' that he was the author of the papers ascribed to him by Samuels. He suggests that the pamphleteer may have been Thomas Gordon, 1684-1750.

Bertram D. Sarason devotes careful study to *Edmund Burke and*

<sup>24</sup> *Life of Johnson*, by James Boswell, ed. C. B. Tinker. Revised edition with Preface, &c., by R. W. Chapman. O.U.P. pp. xxiv + 1,492. 21s.

<sup>25</sup> *The Life and Activities of Sir John Hawkins, Musician, Magistrate and Friend of Johnson*, by Percy A. Scholes. O.U.P. pp. xiv + 288. 35s.

*the Two Annual Registers* (P.M.L.A., June), demonstrating that his editorial connexion with that publication ended in 1765 and not in 1789 as was stated by his enemies. Sarason also proves that there were two rival *Annual Registers* in existence from 1791, each of which claimed to be the genuine continuation of Dodsley's original publication.

*English Wits* is a second reprint of a volume<sup>26</sup> which first appeared in 1940. Four of the fourteen essays it contains deal with eighteenth-century personalities. The first of these, by Dilys Powell on *Alexander Pope*, is an appreciative description summed up by the writer as that of 'a mischievous, vivacious, sad little man, setting about him with the only weapon he had, genius'. Ronald Knox on *Dr. Johnson* admits of no summary: his paper is full of new and original comments which are as subtle as illuminating. Johnson as a 'wit' has never been better portrayed. The essay on *Sheridan* by Campbell Dixon is mainly biographical in scope and on the whole laudatory. A reference to *The Rivals* when *The Critic* is intended (p. 194) makes nonsense of the paragraph in which it occurs. Finally, Olga Venn on *John Wilkes* decides that today he would be 'classed as an exhibitionist. His tongue was unbridled by discretion' and his wit survives in his reputation, not in epigrams. She tells his story with gusto and evidently with admiration.

F. S. Boas in his *Introduction to Eighteenth-Century Drama*<sup>27</sup> carefully summarizes the plays of no fewer than twenty-six dramatists, great and small, ranging from Nicholas Rowe to Goldsmith and Sheridan. His excerpts are so many that the book may be regarded as an anthology which will be useful to those who have little inclination to read the plays of forgotten writers such as Chetwood and Coffey who have little claim to more than the brief hour when they supplied the contemporary stage with material. Boas does not attempt a history of drama but his analysis of the plays and his story of their reception and background naturally give him opportunity for criticism and for reference to what he calls 'the interplay of contending forces' and the development of different types of performance under various influences, native and foreign.

<sup>26</sup> *English Wits*, ed. Leonard Russell. Hutchinson. pp. xiv + 350. 10s. 6d.

<sup>27</sup> *An Introduction to Eighteenth-Century Drama, 1700-1780*, by Frederick S. Boas. O.U.P. pp. x + 366. 25s.

Nor does he forget to show that 'apart from their dramatic significance the plays here surveyed are of importance to the social and political historian' by the light they throw on politics and manners. Thus Boas demonstrates once more in his latest work the width of his knowledge and his tireless industry in imparting it to less omnivorous readers.

Richard Amacher edits for the first time the complete set of *Bagatelles*<sup>28</sup> written and printed at his private press by Benjamin Franklin during his French mission in 1779 for the amusement of his friends at Passy. These fourteen essays or *jeux d'esprit* reveal a side of Franklin's character that is not perceivable in the dignified and grave *Autobiography*, and Amacher's publication with its useful introduction and notes will be welcomed by Franklin's admirers, who will like to make his acquaintance in his lighter moments.

A translation of Beckford's *Vathek*,<sup>29</sup> first published in a Nonesuch edition by Constable in 1929, was not then sent to *Y.W.* for notice and we are glad to welcome it in the new, cheaper dress which makes it available to a wider public. For *Vathek*, written in French by its eccentric author in 1787 and in a revised version in 1815, is among the most notable of the Oriental tales that took Europe by storm at the end of the eighteenth century, and certainly deserved its popularity even in Henley's somewhat pedestrian contemporary English version that 'in no wise catches the glitter and epigrammatic force of the original', but was the only translation until this much livelier one by Herbert Grimsditch. The illustrations, by Charles W. Stewart, genuinely catch the spirit of the tale and add to the value of this modern edition, while the brief introduction gives all necessary information about the author and the text.

Godwin has waited a long time for a detailed examination of his moral philosophy, so that the careful study by D. H. Monro<sup>30</sup>

<sup>28</sup> *Franklin's Wit and Folly. The Bagatelles*, ed. by Richard E. Amacher. New Brunswick: Rutgers Univ. Press. pp. xiv+188. \$5.00.

<sup>29</sup> *Vathek*, by William Beckford, translated by Herbert B. Grimsditch. Bodley Head. pp. 126. 12s. 6d.

<sup>30</sup> *Godwin's Moral Philosophy: An Interpretation of William Godwin*, by D. H. Monro. O.U.P. pp. vi+206. 15s.

supplies a gap not filled by biographies which pay more attention to his revolutionary ideas and to his relations with Shelley than to the thought which underlies his teaching. Monro's 'book is in a way a defence of Godwin', but it is much more than this. It shows that Godwin is misrepresented when accused of ignoring the part played by emotion in human behaviour and of concentrating on an 'abstract' Man who never existed. On the contrary, Godwin stresses the part played by society in moulding men's opinions, and urges the need for escape from its conventions if we are really to understand each other. 'Godwin's doctrine of "natural goodness" is not a piece of crass optimism but an expression of his belief that evil and cruelty are caused by lack of insight.' Godwin cannot be understood if regarded mainly as a political reformer since he was primarily a moralist.

Godwin was not a great philosopher, but neither was he a mere windbag. His immense influence on his contemporaries was due to the fact that he was grappling with real moral and ethical problems at a time when orthodox opinions and institutions were being called into question on all hands, and when men were convinced, as never before, of the injustice of great inequality of wealth and position.

In *William Godwin and his World*<sup>31</sup> Rosalie G. Grylls gives a chatty account of many of his contemporaries for popular rather than scholarly readers. This is not to belittle her own knowledge of the period nor to underestimate her achievement, for it is no small thing to present in so lively a fashion such a multitude of people. Godwin himself, though the facts of his life are given, does not come as much alive as do some of his acquaintances and, above all, Mary Wollstonecraft, in whose romantic career Miss Grylls is obviously much interested. But she uses his diary for her source-book and she reproduces a variety of his portraits not previously published. The great political and social movements of the day are subordinated to individuals, but with these Miss Grylls deals faithfully and often from unusual angles.

David V. Erdman discusses 'Blake' *Entries in Godwin's Diary* (*N. and Q.*, Aug.) and decides that only one of the references certainly concerns William Blake.

In *N. and Q.* (Jan.) John Sutherland disputes *Bage's Supposed*

<sup>31</sup> *William Godwin and his World*, by Rosalie Glynn Grylls. Odhams. pp. 256. 21s.

*Quaker Upbringing*, an hypothesis repeated by Vaughan Wilkins in his recent edition of *Hermesprong* (Y.W. xxxii. 223).

The Augustan Reprint Society continues its good work of facsimile or other reproduction of eighteenth-century texts. The four sent for notice this year are none of them obtainable in any comparable form.

Thomas Morrison's *Pindarick Ode on Painting*,<sup>32</sup> addressed to Reynolds in 1767 and possibly inspired by paintings seen in his house, apparently survives in only very few copies. It was, however, printed with Johnson's approbation and called forth three letters from Reynolds to the author. Rodney Baine<sup>33</sup> discovered his original among Warton's unpublished papers at Winchester College. The continuation of the *History* completes Warton's analysis of Elizabethan satire and discusses the Elizabethan sonnet up to 1600, excluding the *Astrophel & Stella* series, however. Only the first part of Bysshe's treatise, *Rules for Making English Verse*,<sup>34</sup> is here reproduced from the third edition. Mandeville's *Letter to Dion*<sup>35</sup> is ostensibly his answer to Berkeley's *Alciphron*, which was an attack on free-thinking. But the *Letter* charges Berkeley with misrepresentation and with being himself guilty of the vices with which he charged Mandeville. The *Letter* never had a second edition and is now scarce, so the reprint is the more welcome.

David Erskine does good service to students of the eighteenth century by his publication of the memoirs of Augustus Hervey<sup>36</sup> which have hitherto lain inaccessible among the family archives at Ickworth. For Hervey, afterwards third Earl of Bristol, was a typical man of his period, a great and heroic sailor who played his part with distinction in the Year of Victories, 1759, an intimate

<sup>32</sup> *A Pindarick Ode on Painting* (1767), by Thomas Morrison, ed. J. T. Kirkwood with Preface by Frederick W. Hilles. See footnote 35.

<sup>33</sup> *A History of English Poetry: an Unpublished Continuation*, by Thomas Warton, ed. Rodney M. Baine. See footnote 35.

<sup>34</sup> *The Art of English Poetry* (1702), by Edward Bysshe, ed. A. Dwight Culler. See footnote 35.

<sup>35</sup> *A Letter to Dion* (1732), by Bernard Mandeville, ed. Jacob Viner. Los Angeles: Univ. of California. Augustan Reprint Society. Nos. 37, 39, 40, and 41. pp. xix + 16; v + 24; viii + 36; xv + 70. \$3.00 a year or 15s.

<sup>36</sup> *Augustus Hervey's Journal*, ed. David Erskine. William Kimber. pp. xxxvi + 350. 25s.



friend and defender of Admiral Byng, an outstanding M.P., a frequenter of many Courts in Europe, on excellent terms with Frederick, Prince of Wales, and the devotee of every pretty woman with whom he could scrape acquaintance. His amours were notorious and his *Journal* details his experiences without reserve or compunction. The picture given of the social and political background of the period 1746–59, together with the naval history and exploits of those memorable years, is of unfailing interest. Augustus Hervey inherited the literary gifts of his father and if his *Journal* does not quite rival the *Court Memoirs* it certainly exhibits some of the same qualities and powers of entertainment. The editor's task has been performed with skill and competence; his Introduction and notes give all that is required to explain the contents and writer of a book that should attract a wide circle of readers.

Croft Dickinson discovered in the National Library of Scotland, among the Delvine Papers, the Letters and Accounts portraying the life and expenses of *Two Students at St. Andrews*<sup>37</sup> which he has now published in a fascinating volume. The story includes not only a detailed history of the courses of study, the books used, and the examinations held, but also reveals the social life of students and teachers, the clothes they wore, their 'diversion at the golf', their pranks, and their daily round. Whatever may have been the case at Oxford and Cambridge, Scottish universities made strenuous demands on their residents, with due regard to plain living and high thinking in term time and only one vacation a year.

Elsie A. Leach examines *John Wesley's Use of George Herbert* (*H.L.Q.*, Feb.), showing the various ways in which he brought the poet up to the neo-classical standard by 'fussing over the homely, startling metaphysical image[s]'. Their religious attitude was similar, but Wesley, as a supporter of literary 'correctness', had to reconcile Herbert's 'metaphysical frivolities' with the emotional fervour by which he was inspired.

In *H.L.Q.* (Feb.) Alexander C. Judson discusses *The Eighteenth-Century Lives of Spenser*, concluding that they show a growing sense of the obligation to weigh evidence but also 'a seeming willingness to make unqualified assertions without positive proof'.

<sup>37</sup> *Two Students at St. Andrews, 1711–1716*, ed. by W. Croft Dickinson. St. Andrews Univ. Publications, No. 2. Edinburgh: Oliver & Boyd, 1952. pp. lxxvi + 94. 15s.

In an unpretentious little book Helena Hall gives an account, based upon his diary, of the life and work of *William Allen*,<sup>38</sup> the Quaker philanthropist, scientist, and one of the founders of 'Allen & Hanbury's'. Allen played a part in almost every great movement of his day: he was a prominent abolitionist, he started the first soup-kitchen, he worked in the cause of popular education, he built an industrial school, and he founded a colony at Lindfield. In addition he was the friend of many royal personages at home and abroad and it was through his mediation that Queen Victoria was born in England instead of on the Continent. His diary, kept for fifty-six years, with only one intermission of two years, provides an interesting account not only of his life but of the social background of his times. Miss Hall's summary makes good reading if one overlooks her rather breathless style and frequent grammatical lapses.

It is most suitable that the life and work of Sir Hans Sloane<sup>39</sup> should be written by the present Director of the British Museum (Natural History) and in the bicentenary year of his death. For Sloane not only spent his time collecting an immense number of natural history specimens, a herbarium, and many books and manuscripts, but he also devised a method in his will by which these should be safeguarded 'for the benefit of the public to all posterity'. Combined with the Harley Library and the three-quarters of the Cotton MSS. which survived the fire of 1731, Sloane's collections formed the nucleus of both parts of the British Museum. He had distinguished himself as a doctor, a man of science, and in other ways which de Beer describes in his fascinating account, but it is to the vision which created the Museum that posterity owes most to the man whose name too often is forgotten by those to whom it should be a household word. For the British Museum was a new kind of institution and Sloane's legacy to the nation of his collection of 79,575 objects in addition to the herbarium 'counted as a landmark in the history of learning' in this and all other countries.

Cecil A. Moore republishes four earlier studies and adds to them

<sup>38</sup> *William Allen, 1770-1843*, by Helena Hall. Charles Clarke. pp. 182. 10s. 6d.

<sup>39</sup> *Sir Hans Sloane and the British Museum*, by G. R. de Beer. O.U.P. for the Trustees of the British Museum. pp. 192. 18s. See also Chapter XI, p. 221, footnote 7.

a fifth, not previously printed, in his *Backgrounds of English Literature*,<sup>40</sup> thus assuring for them a wider circulation than among the readers of the learned periodicals for whom they were originally designed. The new venture is very well worth while, for though the republished essays appeared as long ago as 1916, 1917, 1925, and 1926 they are of permanent value to all who wish to understand Augustan literature, while the new contribution on *The English Malady* is not only entertaining but provides a fund of information not to be found elsewhere unless as the result of the patient research which few have time and qualifications to undertake.

Moore's lifetime devotion to the subject has profoundly influenced the general attitude towards eighteenth-century literature, so much so that it is perhaps difficult for younger critics to realize how fresh and original were many of his ideas when they were first promulgated in *Shaftesbury and the Ethical Poets in England* or in *The Return to Nature in English Poetry of the Eighteenth Century*. Moore's statement and illustration of the fact that Shaftesbury and the Deists led poets to the appreciation of nature, even in its most rugged and uncultivated forms, marked the dawn of a new conception of literary history. 'Tolerance of mountains and other irregularities of the natural world' appears long before the so-called romantic revival, and is found in Augustan poets 'largely [as] an outgrowth' of 'the triumph of rationalism'. In the first quarter of this century the evidence for the truth of this assertion revolutionized critical thinking and teaching.

*Whig Panegyric Verse: a Phase of Sentimentalism* is a study of the great body of Whig verse 'devoted to the expression of party ideals' and 'concerned with principles rather than personalities'. This is admittedly 'of slight intrinsic value', but is of importance in enabling 'poetry to acquire a much broader and more influential sphere', and because 'the versifiers contrived to find in the Whig dogma the political embodiment of the most popular moral sentiments of the age'.

In his account of *John Dunton: Pietist and Impostor*, Moore deals not so much with Dunton's influence on the growth of journalism and publishing as with the 'pious curiosities' he produced in the shape of 'religious and devotional books' and the 'light they shed upon the egregious dishonesty of the author and, incidentally, upon the taste of a large English public for which he catered, with evident success'.

*The English Malady* is an examination of the nature of eighteenth-century melancholy and a study of the medical literature of the time. Strangely enough this description of the 'vapours' and the 'spleen', with the consequential prevalence of suicide, makes the liveliest reading in the volume, but the importance of its contributions to knowledge is not therefore to be underestimated. As the writer remarks, 'It is ironical that a period of English Literature still sometimes referred to as the age of calm rationalism and

<sup>40</sup> *Backgrounds of English Literature, 1700-1760*, by Cecil A. Moore. Minnesota and O.U.P. pp. xii + 254. \$4.50. 36s.

sanity numbered among its contributors more examples of abnormal psychology than can be clearly identified in any other comparable span of English history'. Certainly Moore's balanced investigation adds to our understanding of the social background of the day as well as of its literature.

*English Literature of the Eighteenth Century*, by R. C. Churchill,<sup>41</sup> forms an adequate introduction to its subject, though it does not appear to add anything to what is known and has already appeared in similar publications. Moreover, we note various slips or misleading statements of fact, e.g. the reference to 'the *New Dunciad* with the fourth book added' (p. 76). The fourth book was the *New Dunciad*, which was not the title of the revised poem. Nor was the Licensing Act 'repealed' by Parliament in 1695: it was allowed to lapse. Such inaccuracies make the work an unsafe guide for inexperienced readers, though it contains a brief bibliography and an index to help them on their way and the chief writers of the period are attractively presented.

The March number of *E.L.H.* prints three papers originally read before the annual meeting of the M.L.A. of America in the previous December which proposed 'to present a series of critical descriptions and, so far as possible, definitions of the several phases or "modes" of English poetry since 1650'. W. K. Wimsatt, Jr., deals with *The Augustan Mode in English Poetry*, Bertrand H. Bronson with *The Pre-Romantic or Post-Augustan Mode*, and Josephine Miles with *The Romantic Mode in Poetry*.

In the same issue Earl R. Wasserman writes on *Nature Moralized: The Divine Analogy in the Eighteenth Century*, concluding that it 'had to compete with the beliefs that figurative language is mere ornamentation, and that figures have their origin only in the ways of the mind; and in the battle it had become enervate as it waited to be replaced by other world-schemes for relating matter and spirit'.

Rachel Trickett contributes a paper entitled *The Augustan Pantheon: Mythology and Personification in Eighteenth Century Poetry* to the current volume of *Essays and Studies*.<sup>42</sup> In this she

<sup>41</sup> *English Literature of the Eighteenth Century, With a Preface on the Relations between Literary History and Literary Criticism*, by R. C. Churchill. Univ. Tutorial Press. pp. xxiv + 320. 8s. 6d.

<sup>42</sup> *Essays and Studies*, N.S., vol. vi, ed. Geoffrey Bullough. Murray. pp. vi + 114. 10s. 6d.

discusses 'the way in which mythological characters gave way to personified abstractions, and how both of them, in the Augustan Age, are expressed in a peculiar pictorial guise which owes a great deal to the *Ut Pictura Poesis* philosophy'.

The beautifully printed and produced annual<sup>43</sup> of the Antiquarian Booksellers' Association is a pleasure to look at and to handle. This year's volume contains four papers which concern readers of this section: *Gibbon, the 'Unprofitable Undergraduate'* by John F. Fulton gives an account of the unsuccessful attempt by Magdalen College to purchase Gibbon's working library which was offered for sale in Geneva in 1929-30 but at a price considered exorbitant by connoisseurs; *Dr. Johnson and the Book Trade*, by Alan G. Thomas, collects particulars of Johnson's dealings with booksellers and recalls his claim to Cadell in 1779, 'Sir, I was bred a Bookseller and have not forgotten my trade'; and a biographical study of *William Creech*, the Edinburgh publisher, by Ian R. Grant, who obtains some highly interesting material from Creech's unpublished diary, which includes detailed accounts of his expenditure during a visit to London and also of his experiences on his voyage there from Scotland. The fourth essay, by Richmond T. Bond, consists of *Notes on Advertising in Early Newspapers and Periodicals* in the reign of Queen Anne. He shows that in the eighteenth century advertisements provide 'the plainest speculum of the life of their time' and that 'they assuredly meant a sizeable revenue' to such a publication as the *Spectator*.

In *R.E.S.* (Jan.) Raymond D. Havens writes on *Assumed Personality, Insanity, and Poetry*, with particular reference to 'Fiona Macleod, Macpherson, Chatterton, Smart, Blake, Collins, Cowper, and Coleridge. He shows how 'assumed personality and imagined life took possession of each . . . suppressing their ordinary selves and opening a door . . . leading to a realm in which they were free of the conventions, the proprieties, the inhibitions, and the assumptions to which they were accustomed'.

Arthur Friedman, Louis A. Landa, John Loftis, and Charles B.

<sup>43</sup> *Books and the Man*. Antiquarian Booksellers' Association Annual. Vol. ii. Wm. Dawson. pp. vi+76. Price not stated.

Woods in *English Literature, 1660–1800: A Current Bibliography* (P.Q., July) mention the 'significant books, articles and reviews published during 1952' in a usefully subdivided and apparently complete list of titles. This is annotated wherever necessary for the reader's enlightenment.

## XIII

### THE NINETEENTH CENTURY AND AFTER

#### I

#### (a) BOOKS

By GEOFFREY BULLOUGH

CONTINUING interest in the two great pillars of Romanticism is typified by H. M. Margoliouth's valuable book<sup>1</sup> on the personal and literary relationship between Wordsworth and Coleridge from their first meeting until Coleridge's death. The work is mainly biographical, and it is helpful to have the story of what each was doing year by year clearly laid out. Due regard is given to the influence of Dorothy, but there is no exaggeration of her feelings for her brother ('unspotted love and friendship') or for S.T.C. ('She loved Coleridge, but was not in love with him'). The latter's marriage failed not because of her nor Sarah Hutchinson, but because his wife was unsympathetic. Wordsworth had 'got Annette out of his system' long before he went to see her in France before his marriage; and his poetic interest in deserted women was not due to her. 'Lucy' was Margaret Hutchinson, who died of consumption in 1796. Margoliouth argues that the *Immortality Ode* sprang from a conflict between Wordsworth the celibate vowed to poetry and Wordsworth the betrothed man. He gives a useful summary of the development and revisions of such poems as *Christabel*, the *Dejection Ode*, and *The Recluse*. A chapter on 'Wordsworth's *Poem to Coleridge*' is particularly suggestive. Their gradual alienation makes sad reading, but it was inevitable, since Coleridge came back from Malta greatly changed, while marriage had brought out Wordsworth's sense of responsibility and order. They 'both in the end failed each other', and both lost much by this.

The British Council has published a pamphlet on each of these

<sup>1</sup> *Wordsworth and Coleridge (1795-1834)*, by H. M. Margoliouth. (Home Univ. Library.) O.U.P. pp. vii + 206. 6s.

poets.<sup>2</sup> Helen Darbishire brings out the 'rootedness', the Northern 'quality of sternness, toughness and austerity' in Wordsworth's character, which yet kept company with 'a passionate tenderness for friends and family'. She points out his passion and power of observation ('I speak of what I know', he said), and uses *The Leech Gatherer* as 'a good way-in' to his poetry. Miss Darbishire does not analyse the mystical experiences of *The Prelude*, insisting here on the practical implications of his vision, which makes *The Excursion* a great ethical poem. She notes his movement towards Christianity, but 'there was no equivalent poetic rendering of his religious faith'. In his later work 'he is at his best in the sonnets and . . . pieces of quiet meditation'.

Kathleen Raine traces the tangled tale of Coleridge's life, suggesting that his addiction to opium produced his acute analyses of mental states, but she ascribes to drugs and his hopeless love for Sarah Hutchinson the 'poignant farewell to poetic inspiration' in the *Dejection Ode*. 'Coleridge infused into Wordsworth his philosophy, while Wordsworth, for a while, liberated in Coleridge something of his own gift for uninhibited execution of his poetic ideas.' All Coleridge's thought begins with 'his shifting of the centre of the human mind from the discursive understanding to a faculty beyond normal consciousness, and akin to vision'. She draws parallels between Coleridge and Blake, and concludes that the former's thought lay on the line of progress which philosophy and psychology were to take a century later. This stimulating essay says surprisingly little about the poems.

In his Clark Lectures for 1951-2 the late Humphry House (whose early death we all lament) made a brilliant contribution to Coleridge criticism,<sup>3</sup> using passages from the unpublished *Notebooks* to prove the unity of the poet's imagination: 'His learning, his physical and emotional experiences ran concurrently and interpenetrated.' His sufferings led him to discover 'what part the unconscious may play in art and life'. His sense of the vast was accompanied by a delight in the little, so he never needed Dorothy Wordsworth to be his tutor in seeing.

<sup>2</sup> *Wordsworth*, by Helen Darbishire. (For the British Council and the National Book League) Longmans. pp. 48. 2s. *Coleridge*, by Kathleen Raine. (For the British Council and the National Book League) Longmans. pp. 44. 2s.

<sup>3</sup> *Coleridge*, by Humphry House. Hart-Davis. pp. 167. 8s. 6d.



House shows (Ch. III) that both Wordsworth and Coleridge were occupied with 'the poetic idiom of verse propaganda', and that Coleridge continued the tradition of the Conversation poem after Cowper. He shows too how pieces like *The Aeolian Harp* and *Frost at Midnight* projected the movements of his mind, and analyses *The Ancient Mariner* (Ch. IV) in relation to recent interpretations, refusing to regard it (with R. Penn Warren (cf. *Y.W.* xxvii)) as an allegory of the creative imagination at odds with the understanding. Chapter V likewise refuses to make *Kubla Khan* 'either a poem about imaginative failure or a document for the study of opium dreams'. It is 'a vision of the ideal human life as the poetic imagination can create it'. None of the extant 'plots' of *Christabel* explains the poem or the poet's failure to finish it. The revisions of *Dejection* are compared. In his last lecture House corrects Lowes's view of Coleridge's 'associationism', and reveals how reverie and dream brought his whole soul into activity. Coleridge lost the essential joy, but he knew enough 'to "unlabyrinth" the nature of the creative process in himself and others'.

Elio Chinol's study of Coleridge's moral philosophy and metaphysics<sup>4</sup> was undertaken to show their importance in the history of English idealism and to throw light on Coleridge's personality. Unlike most of his predecessors, the Italian author seeks to show the development of the poet's ideas, 'from time to time Hartleian, or Berkeleyan, or Spinozan, or Fichtean, or Schellingian'. Despite many inconsistencies, he had a goal which he reached in 1818, with his revision of *The Friend*, and a 'definite return to Kant', whose importance for Coleridge is revealed also in *Aids to Reflection*, and in the unpublished *Treatise on Logic* and *Magnum Opus*. While in Germany he did not study Kant; he steeped himself in Spinoza; but from 1801 he came under Kant's influence, and after 1818 he sought to 'complete' Kant by transfusing his thought with Platonism. Coleridge is shown not as an original philosopher (in the *Logic* he translated whole paragraphs from the *Critique of Pure Reason*) but as a transmuter of ideas.

A pleasant account of a social group in which Coleridge, Crabb Robinson, Lamb, and occasionally Wordsworth found pleasure is given by M. K. Joseph in a biographical note on *Charles Aders*, 'together with some unpublished letters addressed to him by S. T. Coleridge, and others, and now in the Grey Collection, Auckland

<sup>4</sup> *Il Pensiero di S. T. Coleridge*, by Elio Chinol. Collezione di Varia Critica, X. Venezia. Neri Pozza. pp. 142. L. 1,000.

City Library'.<sup>5</sup> Aders was a merchant of German origin whose collection of Flemish paintings helped to prepare taste for the P.R.B. Mrs. Aders was greatly admired, and Coleridge wrote *The Two Founts* for her. The letters are not important, but they contain drafts of *Love's Apparition* and 'How seldom Friend . . .'.

Wordsworth's *Convention of Cintra*, Coleridge's *Statesman's Manual* and *A Lay Sermon*, Shelley's *Defence of Poetry* and *A Philosophical View of Reform* have been edited by R. J. White,<sup>6</sup> for 'students of political thought'. Literary students will regret the abridgement of these pieces by omission of repetitive passages and 'passages bearing little obvious reference to politics'. But it is good to have so much of some rare works presented with notes and an admirable Introduction. The editor considers *The Statesman's Manual* 'a masterpiece in its kind' for anyone 'who passes through its repellent jaws and delivers himself to the wonders of its inward parts'. Passages on the tri-unity of the soul and 'the Idea' are given in appendixes for the magnificence of their writing. White shows that all these poets regarded poetry as a necessary handmaid of good politics and national regeneration because it destroyed 'the dynasty of the understanding' under which their age lived.

Shelley's poems, arranged in chronological order, have been republished in the larger format of Everyman's Library<sup>7</sup> and the veteran editor A. H. Koszul has added to his Introduction of 1907 several paragraphs discussing Shelley in the light of modern criticism.

A selection of Mary Shelley's letters<sup>8</sup> helps to explain much, especially in the later life of the poet's widow. 'I was always a dependent thing', she wrote, 'wanting fosterage and support—I

<sup>5</sup> *Charles Aders*, by M. K. Joseph. Auckland Univ. College Bulletin No. 43. English Series, No. 6. pp. 44. No price given.

<sup>6</sup> *Political Tracts of Wordsworth, Coleridge and Shelley*, ed. with an Introduction by R. J. White. C.U.P. pp. xlv + 303. 30s.

<sup>7</sup> *Shelley's Poems*, ed. A. H. Koszul. Everyman's Library, Dent. 2 vols. I. Lyrics and Shorter Poems. pp. xiii + 495. II. Longer Poems, Plays and Translations. pp. vi + 439. 7s. each.

<sup>8</sup> *My Best Mary. The Selected Letters of Mary Wollstonecraft Shelley*, ed. with an Introduction by Muriel Spark and Derek Stanford. Allan Wingate. pp. 240. 15s.

am left to myself instead by fortune—and I am nothing.’ She often wrote letters in low spirits; but when business or literature excited her she forgot her self-pity. Her remarks on Byron’s work were often just, she summed up Mrs. Gaskell cleverly, and she kept up her interest in European art and politics. She could have married again, but the memory of Shelley was too strong. ‘Apt to get tousy-mousy for women’, she would then fancy herself betrayed by her female friends. But she was fortunate in her son Percy and in his wife. It is a pity, as the editors say, that she wrote so seldom about her work; for she was ‘as exceptional in her own achievements, as in her association with Shelley’.

The book of the year on Keats is Earl R. Wasserman’s *The Finer Tone*,<sup>9</sup> in which he applies a personal version of the ‘New Criticism’ to Keats’s chief shorter poems, justifying against some of his fellow critics the use of extratextual information in interpretation, since ‘the poem cannot be fully defined from the inside alone’. The major Odes, *Lamia* and *The Eve of St. Agnes*, all spring from Keats’s desire to unite mortal and immortal, Dionysian and Apollonian, beauty and truth, in both life and art, through ‘solitary thinkings; such as dodge / Conception to the very bourne of heaven’.

Taking from Kenneth Burke the term ‘mystic oxymoron’ to describe the paradoxical essence of the poet’s thought, Wasserman traces in the *Grecian Urn* an opposition of ‘silence and sound, the timeless and the timeful’, but the poet of empathy lives them into resolution, and holds up art as the source of highest wisdom. In *La Belle Dame* the knight is the poet-like lover brought back from heaven-bourne to cold earth. *The Eve of St. Agnes* is a kind of allegory in which Porphyro’s progress can be elucidated ‘almost detail by detail’ by Keats’s ‘letter on the Mansion of Many Apartments’. In *Lamia*, Keats has chosen to convey his theme by means of a contrast between union with essence under the conditions of the ideal world and union with essence in the world of mutability.’ The *Ode to a Nightingale*, on the other hand, is a ‘poet’s chaos’ describing a failure to achieve the fusion of mortal and immortal. Despite some jargon and a too sweeping use of antinomies this book throws new light on Keats.

The 1953 issue of *The Keats-Shelley Memorial Bulletin*<sup>10</sup> includes informative material by Joanna Richardson in ‘New Light on Mr.

<sup>9</sup> *The Finer Tone: Keats’ Major Poems*, by Earl R. Wasserman. Johns Hopkins Press. O.U.P. pp. 228. \$4.00. 32s.

<sup>10</sup> *The Keats-Shelley Memorial Bulletin*. Rome. No. 5, ed. Dorothy Hewlett. Saint Catherine Press. pp. xiii + 58. 7s. 6d.

Abbey', and 'Richard Woodhouse and his Family', also by Robert Gittings, who dates Keats's visit to Chichester and relates it to *The Eve of St. Agnes* and *St. Mark*. A. Whitney gives the readings of four manuscript versions of the last two lines of the *Grecian Urn* Ode, to correct some misinterpretations and show that the famous aphorism is 'uttered by the urn without any interference on the part of the poet'. Elsa Forman describes the part played by her mother Alma Murray in the performance of Shelley's *Cenci* in 1886, and discusses her parts in plays by Browning and Shaw. Edmund Blunden shows the lure of Shelley's genius for minor writers of the generation after him, and also reports a cricket match in 1952 between Hampstead and a Keats-Shelley team in which the local team beat the visitors from Parnassus. In *Music at Marlow* Neville Rogers links Shelley's piano, Claire Clairmont, and the composition of *Prometheus Unbound*. The *Bulletin* has twelve illustrations.

Four books of criticism covering the main Romantic writers must now be noticed. John Wain<sup>11</sup> has collected from the *Edinburgh Review*, the *Quarterly*, and *Blackwood's Magazine* some of the less familiar reviews of their work. We are given ample extracts from Jeffrey and Wilson on Wordsworth, Coleridge, and Byron, and from anonymous articles on these poets, and Shelley, Keats, and Tennyson. The volume also includes the 'Ancient Chaldee Manuscript' which gave *Blackwood's* its first scandalous success, and excerpts from Copleston's satiric *Advice to a Young Reviewer*. The competent Introduction surveys the state of criticism at the beginning of the century and discusses the part played by the critic in forming a climate of opinion. The book is a compendium of all that was liveliest, most savage, most traditional, in literary journalism as it shows the reception afforded to the great Romantic poets.

The most important book for some years on the theories behind Romantic poetry, *The Mirror and the Lamp*,<sup>12</sup> by M. H. Abrams, considers the 'common orientation' of criticism in the first forty years of the nineteenth century, relating it to eighteenth-century aesthetics, and 'especially to the richly suggestive German specula-

<sup>11</sup> *Contemporary Reviews of Romantic Poetry*, ed. by John Wain. Harrap. pp. 240. 7s. 6d.

<sup>12</sup> *The Mirror and the Lamp, Romantic Theory and the Critical Tradition*, by M. H. Abrams. New York, O.U.P. pp. xiii + 406. \$7.50. 45s.

tions of the age, beginning with Herder and Kant, when Germany replaced England and France as the chief exporter of ideas to the Western world'. The title distinguishes two antithetic metaphors of mind, as reflecting natural objects, and as 'making a contribution to the object it perceives'. Abrams discusses numerous other critical metaphors which throw light on aesthetic attitudes (Ch. III). The book ranges freely over the entire history of critical ideas and their philosophical background. Thus the development of the expressive theory of poetry and art (Ch. IV) travels from Longinus to Wordsworth and Coleridge; and in discussing the psychology of literary invention (Ch. VIII) the growth of organic notions of art is traced from classical times. These chapters are perhaps the most exciting in the book. Other topics are the conception of literature as a revelation of personality (Ch. IX), the criterion of truth to nature (Ch. X), the relations of poetry and science (Ch. XI) with the question of the use of poetry. All of these are explored clearly and with a wealth of illustration in a series of illuminating essays.

Another significant work is Sir Herbert Read's *The True Voice of Feeling*.<sup>13</sup> This book falls into two parts: the first traces 'the discovery and evolution of organic form in English poetry'; the second collects four essays already published elsewhere which illustrate the conception. These discuss Coleridge as a critic, Wordsworth's philosophical faith, the defence of Shelley, and Byron.

In his main argument Sir Herbert distinguishes between poetry as rhetoric, 'a literary game', and poetry as organic form, tracing the organic notion through Coleridge back to Schelling, and stating the theory thus: 'The form of a work of art is inherent in the emotional situation of the artist; it proceeds from his apprehension of that situation . . . and is the creation of a formal equivalence (i.e. a symbol) for that situation. It resists or rejects all attempts to fit the situation to a ready-made formula of expression, believing that to impose such a generalized shape on a unique emotion or intuition results in insincerity of feeling and artificiality of form.' Various aspects of this are illustrated with special reference to Romantic experiments in rhythm. Coleridge drew less from dream than from conscious art, 'a heightened degree of sensibility arising in the act of composition'; but his poetic success depended on a retreat from reason. Wordsworth is examined in the light of Read's (very debatable) contention that 'blank verse is virtually free verse, and that precisely at its most poetic, it is most irregular'. Keats illustrates

<sup>13</sup> *The True Voice of Feeling: Studies in English Romantic Poetry*, by Herbert Read. Faber & Faber. pp. 382. 25s.

his own distinction between 'the false beauty proceeding from art' and 'the true voice of feeling', as shown particularly in the two versions of *Hyperion*. The 'inscape' of Hopkins is considered, and the rhythms of Patmore, Whitman, and D. H. Lawrence; then the 'isolation of the image' in T. E. Hulme, and the growth of social purpose in Pound. Eliot's idea of poetry as 'a point of intensity' is related to his ascetic practice. All this discussion of patterns reveals that there are two types of poetry. 'One is the elaboration of the given reality, of the classified data of experience. . . . The other is an extension of the given reality, an extension of experience, an exercise of consciousness . . . "the cult of sincerity".'

Into a small volume<sup>14</sup> Graham Hough has packed much valuable comment on the Romantic poets, avoiding general definitions and distinguishing their special qualities. Wordsworth effected a poetic revolution because he was 'within the eighteenth-century cultural pattern, yet on the edge of it, within sight of other kinds of experience'. Hough does not agree with Read that Wordsworth's creative decade was 'simply the afterglow of . . . one patch of intense emotional experience'; he declined because he deliberately cut himself off 'from the emotional springs of his young manhood', but was at his best in dealing with immediate concrete experience. The contradictions in Byron's varied poetry are expounded. Shelley is 'the solitary intellectual', yet his *Queen Mab* makes 'a convenient poetical handbook to the philosophy of the Enlightenment'. *Alastor* allegorizes his loneliness; in *The Revolt of Islam* he tried to make a myth from his private symbols of love and reform. He succeeded better in *Prometheus Unbound* when he transmuted traditional myth. Keats could be vulgar or impertinent; but he was unusually self-critical, and succeeded most in 'moments of impassioned contemplation' on 'objects of immediate sensuous experience'. Yet in *Hyperion*, as always, Keats was looking forward beyond his immediate experience, and his ability to incarnate it. Hough concludes that the 'realisation of nineteenth-century values is needed for the mental health of the twentieth'.

Signs of revived interest in the Victorian poets increase annually. The Oxford Tennyson<sup>15</sup> which previously contained only the poems to 1870 now appears with the later poems and the plays as well. The

<sup>14</sup> *The Romantic Poets*, by Graham Hough. Hutchinson's Univ. Library. pp. 200. 8s. 6d.

<sup>15</sup> *Alfred Tennyson: Poetical Works, including the Plays*. O.U.P. pp. xvi + 868. 12s. 6d.

print is small and double-columned but easy to read. To get so much into under 900 pages was a triumph of bookmaking.

Kenneth Allott has made a large, judicious, and entertaining selection of the verse of Praed.<sup>16</sup> He has rejected the political trifles edited by Sir George Young (1881) and many ephemeral pieces assembled by Derwent Coleridge (1884), so as to give 'all Praed's happiest work in his various manners, including specimens of his verse letters (previously uncollected)', seeking reliable texts in the original printed sources and (occasionally) manuscripts. As the editor indicates, Praed made out of material scorned by Wordsworth 'a minor art, but still delightful'. Today we can agree that 'man in society was a reasonable poetic subject', as Praed embalms the vanities and pleasures of a society inadequately portrayed, even by Byron in *Don Juan*. Seeing his verse as 'an extension of conversation' brought limitations which Allott does not ignore; indeed he is perhaps too modest in his claim for Praed, for neglect of his 'combination of colloquially easy expression with a high degree of stylistic artifice' by the major Victorians meant that something important was lost to literature until the coming of our modern conversational poets.

In an attractive volume D. S. R. Welland<sup>17</sup> has brought together a number of pre-Raphaelite writings, critical and creative, and of contemporary views of the movement. There are eleven plates in half-tone and thirteen small illustrations in the text. The whole affords material for an assessment of the Brotherhood's achievement in poetry and pictures. The Introduction discusses their book-illustrations, the relationship of the movement to contemporary society (they were not so 'escapist' as has often been supposed), the use of detail in their paintings and poems, and the nature of their medievalism. Welland points out that their 'anecdoteage' was the outcome of their moral purpose. There are useful notes.

An inexpensive selection of Manley Hopkins's later poems is

<sup>16</sup> *Selected Poems of Winthrop Mackworth Praed*, ed. with an Introduction and Commentary by Kenneth Allott. (The Muses' Library) Routledge & Kegan Paul. pp. lviii + 362. 18s.

<sup>17</sup> *The Pre-Raphaelites in Literature and Art*, by D. S. R. Welland. Harrap. pp. 216. 7s. 6d.

edited by James Reeves,<sup>18</sup> whose Introduction briefly explores the spiritual conflicts from which his poetry sprang. 'That the renunciation and privations he endured maimed his genius and in the end killed him may be true; there can be little doubt of it. At the same time, it has to be admitted that some at least of Hopkins's finest poems are the result of this process of self-destruction.' 'Art and religion were never reconciled, though he strove continually to reconcile them', writes the editor, making too little maybe of the poems in which reconciliation is entire. Hopkins is hailed as 'the greatest of Victorian poets, and one of the most original geniuses in the English language'.

Another Victorian cleric, of a different temper from Hopkins, though he impressed the latter by his love of pure English, was William Barnes, whose life has been written by Giles Dugdale.<sup>19</sup> The author brings out the variety of Barnes's interests, as engraver, schoolmaster, linguist and philologist, archaeologist, country parson, and dialect poet. The sweetness of his ardent nature comes out well in this story of devotion, through years of near-poverty, to ideals of scholarly inquiry. Barnes's friendships, his influence on Hardy, his educational ideals, are well suggested. There is room for another book specifically devoted to his poetry. His linguistic work was discussed last year by W. D. Jacobs (*Y.W.* xxxiii).

Chatto & Windus have published editions of two great works of Nonsense, Lewis Carroll's *The Hunting of the Snark*,<sup>20</sup> with delightful illustrations by Mervyn Peake, and Edward Lear's *Nonsense Songs*,<sup>21</sup> with the author's own illustrations. But the great event of the year in the realm of Nonsense was the presentation of a hitherto unpublished collection of drawings, poems, and limericks from the Houghton Library at Harvard University.<sup>22</sup> *The Adventures of Mr. Lear, the Polly and the Pussy-bite* are a parody of the painter's

<sup>18</sup> *Selected Poems of Gerard Manley Hopkins*, ed. by James Reeves. Heinemann. pp. xxviii + 103. 6s. See also p. 293.

<sup>19</sup> *William Barnes of Dorset*, by Giles Dugdale. (With 9 half-tone plates.) Cassell. pp. xii + 306. 21s.

<sup>20</sup> *The Hunting of the Snark*, by Lewis Carroll. Illustrated by Mervyn Peake. Chatto & Windus. pp. 46. 3s. 6d.

<sup>21</sup> *Nonsense Songs*, by Edward Lear. Chatto & Windus. pp. 61. 3s. 6d.

<sup>22</sup> *Teapots and Quails, and Other New Nonsenses*, by Edward Lear, ed. and introduced by Angus Davidson and Philip Hofer. Murray. pp. 64. 12s. 6d.



adventures in the long journeys he made in search of topographical material. Angus Davidson surveys his life and Philip Hofer acclaims him as an artist—'a pioneer in simplified sophistication'.

Lear's *Indian Journals*,<sup>23</sup> now beautifully presented with nine of his water-colours in full colour and twelve in half-tone, were the product of the first two years of his long stay in India, and reveal his courage, delight, boredom, and businesslike efficiency in facing the difficulties of travel. Little nonsense here; but he was pleased when a small girl at Allahabad quoted *The Owl and the Pussycat*. The editor's Introduction adds considerably to our knowledge of Lear.

Two other works may serve as a transition from poets to prose writers. *The Letters of Sidney Smith*, edited by Nowell C. Smith,<sup>24</sup> afford a lively and highly individual comment on upper-class life and politics between 1795 and 1844. We see Sidney Smith as a village curate, a tutor, vicar, writer in the *Edinburgh Review*, and member of the Holland House circle. Always witty, often wise, his letters catch the stir of an age of great literary and political activity. It is not the Wordsworthian England: 'I am now undergoing that species of hibernation or suspended existence called a pleasant fortnight in the country', he could write; 'I behave myself quietly and decently as becomes a Corpse, and hope to regain the rational and immortal part of my composition about the 20th of this month.' He certainly lived up to his advice to Lord Holland: 'A man who writes as he talks should give a lively engraving of himself on every page.' The apparatus is unobtrusive and admirable.

Augustus Hare's 'Story of my Life' covered the rest of the nineteenth century in three-quarters of a million words of autobiography. Malcolm Barnes, who abridged the first half of it in *The Years with Mother*, has now abridged the latter half dealing with Hare's life after her death in 1870.<sup>25</sup> Hare was typical of the Victorian literary traveller and visitor to country houses, where his gift as a raconteur

<sup>23</sup> *Edward Lear's Indian Journals: Watercolours and Extracts from the Diary of Edward Lear (1873-5)*, ed. by Ray Murphy. Jarrolds. pp. vii + 240. 42s.

<sup>24</sup> *The Letters of Sidney Smith*, ed. by Nowell C. Smith. O.U.P. Vol. I. pp. xxxii + 492; II. pp. xviii + 493-890. 84s.

<sup>25</sup> *In my Solitary Life*, by Augustus J. C. Hare, ed. by Malcolm Barnes. Allen & Unwin. pp. xv + 317. 25s.

(many of his supernatural tales are given here) made him a welcome guest. He knew Holland House thirty years after Smith, and had amusing stories of Smith, Tennyson, Ruskin, Mrs. Kemble, Jenny Lind, and a host of aristocratic friends in the last great age of hospitality. Numerous engravings from his accomplished water-colours illustrate the volume.

The year 1953 brought a considerable number of books about novelists. One of the best is Andrew Wright's on *Jane Austen*<sup>26</sup> in which he shows that her novels may be considered on three levels, as local stories of 'the ordinary social intercourse of the gentry, with the emphasis on women', as broad ethical allegories, and as ironic comedies. Wright sees Miss Austen as 'a person of the divided, the ironic vision'. Her irony is judicial but not doctrinaire as she explores the contradictions of human personality, using six characteristic points of view, which the author expounds and illustrates. The irony, he continues, is not merely verbal, but uses linguistic devices such as understatement, false logic, discrepancies between language and feeling, anticlimax, clichés, and fossilized figures of speech; it is much more pervasive 'than the usual rhetorical categories will allow'.

A life of Jane Austen suitable for young people has been written by May L. Becker.<sup>27</sup> The author talks down a little, but she sets her scenes well, shows something of the novels' complexity, and uses the Letters to illustrate the affectionate relationships between Jane, her sister Cassandra, and her nieces.

Olwen Campbell presents *Peacock* to the general reader<sup>28</sup> as an amateur of genius, showing how his satire mocked 'opinion, not human beings', and combined a pessimistic philosophy with humour and 'a firm determination to enjoy life while it lasted and bring sorrow to no man'. She examines his friendship with Shelley which was of value to them both. Shelley's extreme views amused his friend and helped him to write novels which were like 'intellectual pantomimes'. *Headlong Hall* lacks the charm soon added in

<sup>26</sup> *Jane Austen's Novels: A Study in Structure*, by Andrew H. Wright. Chatto & Windus. pp. x+210. 16s.

<sup>27</sup> *Presenting Miss Jane Austen*, by May Lamberton Becker. Illustrated by E. Price. Harrap. pp. 183. 12s. 6d.

<sup>28</sup> *Thomas Love Peacock*, by Olwen W. Campbell. Arthur Barker. pp. 104. 7s. 6d.

*Melincourt*, where there enters a 'roguish and ironical flavour' which owes nothing to Jane Austen. *Nightmare Abbey* is 'the most brilliant thing that Peacock wrote'. The drunkard Seithenyn in *The Misfortunes of Elphin* is a creation of Shakespearian scale. The book delves pleasantly into the 'delectable rag-bag' of Peacock's mind. Another larger work is still needed to reveal the fullness and aptness of his commentary on contemporary ideas.

There is more novelty in Oliver Warner's study of Captain Marryat,<sup>29</sup> whose novels were not his only claim on our attention. He served in the Royal Navy during its great days against Napoleon, saw service all over the world and was in action a hundred times. He visited America and found there a 'restless, locomotive people'. A member of the Royal Society, Marryat compiled a signal code for merchantmen used until 1880. He started writing while he was a post-captain waiting for a ship; and what began as an amusement continued as a drudgery and ended as a confirmed habit. When he found his 'adult' novels liked by children he wrote children's books too. Warner gives a chapter to these and to the fourteen adult works which contained much autobiography and made him the Smollett of his day, though Conrad rightly called his an 'unartistic nature'. This book gives a vivid picture of a vital, generous, ruthless man, who substituted sadism for sentimentality in the nineteenth-century novel and handed down some of his literary gifts to his children. His sketch of Napoleon in death is among the nine illustrations.

S. Musgrove prints an incomplete translation by De Quincey of Holberg's *The Underground Journey of Niels Klim*,<sup>30</sup> which the Lakist took from a Danish version of 1789, modifying the text in accordance with his belief that a translator should 'emancipate himself so far from thralldom to the book before him, and put forth so much activity of mind, as to think in English, and not passively to reproduce the phraseology of his original'. The work may have been begun for R. P. Gillies's *Foreign Quarterly Review* in about 1827, but given up when an anonymous version appeared in 1828. It does not increase our enthusiasm for De Quincey.

<sup>29</sup> *Captain Marryat: A Rediscovery*, by Oliver Warner. Constable. pp. 210. 20s.

<sup>30</sup> *Niels Klim, being an incomplete translation, by Thomas De Quincey, from the Danish of Ludvig Holberg*, now ed. from the manuscript by S. Musgrove. Auckland Univ. College. pp. 37. No price given.

The exploration of Dickens's puzzling personality continues. Received too late for notice last year was Ada Nisbet's account of the novelist's relations with the actress Ellen Ternan,<sup>31</sup> whose name, as Edmund Wilson reminds us in his Foreword, probably suggested the names of his last three heroines. In a scholarly way and with no scandalous intent Miss Nisbet reviews the history of the relationship from the performance of *The Frozen Deep* in 1857 to his legacy to her of £1,000 out of £100,000 total (not much, as the author admits, for 'a mistress of twelve years'). New evidence makes it probable that Ellen was his mistress after the separation; but it cannot be proved. 'Everything that we hear about Dickens and Ellen, seems, on both sides, humiliating and painful', writes Wilson. There must have been a happier side of which we can know nothing. The author treats the problem with tact and forbearance.

Edgar Johnson has printed 280 letters,<sup>32</sup> almost all from the Pierpont Morgan Library, written by Dickens to Angela Burdett-Coutts, revealing the 'shared zeal for the public welfare' which linked the novelist ('at once sensitive and truculently assertive') and the earnest young heiress. The correspondence portrays Dickens in many activities and moods. He not only wrote about the poor; he worked hard among particular cases. While writing *Dombey and Son* he planned, established, and superintended Miss Coutts's 'Home for Fallen Women'; and the day-to-day story of his dealings with feckless misfits, thieves, and drunkards makes fascinating reading. What a novel he could have written about them had he dared! The letters also reveal his feelings for his family until the breach with his wife, which Miss Coutts sought vainly to heal. The editor substantiates his claim that Dickens 'takes high rank as a letter-writer. He challenges comparison with England's acknowledged masters.'

K. J. Fielding did not know Miss Nisbet's book when he wrote his useful pamphlet giving 'a consideration of what has been written of Dickens already, with some suggestions on what might be written in future'.<sup>33</sup> He shows how 'Dickensian biography and criticism

<sup>31</sup> *Dickens and Ellen Ternan*, by Ada Nisbet, with a foreword by Edmund Wilson. Univ. of California, 1952. C.U.P. pp. xvii + 89. \$2.75. 21s.

<sup>32</sup> *Letters from Charles Dickens to Angela Burdett-Coutts* (1841-65), selected and ed. by Edgar Johnson. Cape. pp. 415. 25s.

<sup>33</sup> *Charles Dickens*, by K. J. Fielding. Published for the British Council and the National Book League. Longmans. pp. 47. 2s.

have been affected in their development by the materials that were most easily available'. He starts with Forster, who not only omitted Mrs. Dickens from his picture, but destroyed many of his materials after he had finished his work, and ends with Edmund Wilson. Discussing the Ternan affair, he concludes that its importance has been over-emphasized and that there is little evidence that it had any significant influence on the novelist's work.

Disraeli's novels provide a stimulating theme for Muriel Masefield,<sup>34</sup> who relates them to his life and the manners of his age. The autobiographical element and the evidence of Disraeli's aspirations present in the early works are brought out. After *Alroy* his outlook was more mature, and 'there are fewer of the introspective digressions in which he seemed to be forming his own opinion as he wrote, sometimes at the reader's expense'. The 'strange mixture of turgid extravagance and human touches' in the love story of *Henrietta Temple* is true to experience. Byron's and Shelley's parts in inspiring *Venetia* are shown; and the effect of contemporary politics and religion in *Coningsby*, *Sybil*, and *Tancred*. Synopsis, lavish quotation, and commentary are well exercised in this book, which proves that Disraeli, for all his oriental extravagance, did not materially overdraw his pictures of high and low life.

Eileen Bigland, who recently wrote a life of Ouida, has now explored other 'popular' fiction by women novelists. *The Indomitable Mrs. Trollope*<sup>35</sup> certainly proves the aptness of the epithet, as it follows her perpetual but vain search for a settled family life, and her own unwisdom and bad luck. Her adventures as a farmer, a settler in America, a continental traveller, give insight into the world of 1820-48 and into her relations with her family, including her estranged son Anthony and her 'perfect partner' Thomas Adolphus. The novels receive too little treatment, but the author makes us see the Trollopes from within the family circle.

Her biography of Marie Corelli<sup>36</sup> is less intimate; yet its anatomy of the bizarre has a queer fascination. Managing and impetuous as

<sup>34</sup> *Peacocks and Primroses: A Survey of Disraeli's Novels*, by Muriel Masefield. Bles. pp. 319. 21s.

<sup>35</sup> *The Indomitable Mrs. Trollope*, by Eileen Bigland. Barrie. pp. 219. 15s.

<sup>36</sup> *Marie Corelli: The Woman and the Legend. A Biography*, by Eileen Bigland. Jarrolds. pp. 274. 18s.

Fanny Trollope was, she had integrity, whereas Marie Corelli's life and writing were marred by falsity and self-dramatization. The story of her rise to fame as a 'sensation-novelist' is made interesting; and it was quite a feat to reconcile the legend and the woman, the devotion to her parasitic father and half-brother, and the moods which mastered her till she became the terror of Stratford and the laughing-stock of the literary world. The book is a well-conducted study of bad taste. Here enough is said about the novels.

The year brought two good books on the Brontës. Margaret Lane provided a valuable supplement to Mrs. Gaskell's *Life*<sup>37</sup> in which she sought to bring the reader 'back at every point to her incomparable text, . . . at the same time putting him in possession of everything of importance that has come to light in the century since she wrote'. Her method (which she carries out neatly and intelligently) is to start with Mrs. Gaskell's arrival at Haworth in response to Patrick Brontë's request that she write a biography, and to see how she mastered the difficulties in the way of writing a true account. The results of later inquiries are used to supplement the long excerpts from Mrs. Gaskell, and the total effect is admirable. Moreover, the illustrations by Joan Hassall finely catch the spirit of Haworth.

A new book on Emily Brontë<sup>38</sup> tries to get behind the legend and inquire into the development of her personality and work. The result is too unromantic to please some of her extreme admirers. Muriel Spark shows that as a girl she was not queer nor mystical, though shy and stiff with strangers. Unhappy and a failure as a teacher, she was quite contented with home life and was often happier than her sisters. Some of her poems reflect these two phases of her life. She was, as Charlotte said, 'not tractable or open to conviction', and her sister began to reconsider her after she wrote *Wuthering Heights*, and with wonder mixed with disapproval, as the proud ruthless streak in her nature came out and she began 'to dramatise in her own person the aspirations expressed in her work'. 'She was latterly . . . "possessed" . . . with delusions of her own powers, perhaps the early symptoms of some more serious mental disease.' This is a questionable interpretation of a pride and stoicism not uncommon

<sup>37</sup> *The Brontë Story: A Reconsideration of Mrs. Gaskell's Life of Charlotte Brontë*, by Margaret Lane. Heinemann. pp. x+284. 21s.

<sup>38</sup> *Emily Brontë, her Life and Work*, by Muriel Spark and Derek Stanford. Peter Owen. pp. 271. 18s.

in northern natures. In his critical discussion of the writings Derek Stanford likewise keeps his head, but gives a more favourable interpretation of Emily's mind, as he traces her key-ideas and the powerful, untaught expression she gave to them, as she evolved symbols of locality and metaphysical ideas.

The author of *Tom Brown's Schooldays* is the subject of a biography<sup>39</sup> as plain and forthright as himself, in which the authors place his varied activities in their educational and sociological setting. At Rugby Hughes was successful owing to his physical prowess and his liking for Scott and history which compensated in Dr. Arnold's opinion for his weakness at classics. They were not intimate, so Hughes escaped the premature forcing which ruined Clough, who helped to develop in Hughes a humanitarian zeal which led him into Christian Socialism and later, as lawyer and politician, into support of the trade unions and the Co-operative movement, and even into the foundation of a community in Tennessee based on the ideals of Rugby. His books are fitted into the pattern of his practical idealism. *Tom Brown* gives 'a boy's dream of school; and it is a true picture of the dreamer, and a recognisable sketch of his actual world'.

A new, enlarged edition of R. L. Green's admirable *Tellers of Tales*<sup>40</sup> (Y.W. xxvii) provides information about writers of children's stories since Catherine Sinclair's *Holiday House* (1839). An additional chapter introduces such authors as A. A. Milne, Arthur Ransome, T. H. White, and J. R. R. Tolkien. The Bibliography has been augmented.

On the fiftieth anniversary of Gissing's death Phoenix House published a pleasant edition of *The Private Papers of Henry Ryecroft*.<sup>41</sup> In his Foreword Cecil Chisholm surveys the career of a novelist whose 'knowledge of the French realists, like De Maupassant, might have enabled him to make interesting experiments in the technique of naturalism, if only he had had the nerve'. Unhappily he achieved nothing heroic, and 'he had no feeling for

<sup>39</sup> *Thomas Hughes: The Life of the Author of 'Tom Brown's Schooldays'*, by Edward C. Mack and W. H. G. Armytage. Ernest Benn. pp. 302. 30s.

<sup>40</sup> *Tellers of Tales*, by Roger Lancelyn Green. Edmund Ward. pp. 288. 10s. 6d.

<sup>41</sup> *The Private Papers of Henry Ryecroft*, by George Gissing. Phoenix House. pp. 220. 9s. 6d.

character, no ear for dialogue, no power of creating tension, small sense of humour'. But in Ryecroft he drew himself as he would like to be, free from financial cares, 'snugly entrenched in his book-room against adversity'. It is indeed a small classic.

The year produced little in the way of major editions of nineteenth-century prose other than fiction; but there were some interesting publications. Kenneth Allott reprinted five uncollected essays of Matthew Arnold,<sup>42</sup> four from the *Nineteenth Century* (three about America) and one on Sainte-Beuve from the *Encyclopaedia Britannica*. As the editor claims, the American essays, written late in life, show how consistent Arnold remained in his views, how careful to balance the good against the bad in transatlantic civilization. An address given at University College, Liverpool, preaches his doctrine of lucidity. The essay on Sainte-Beuve lists the virtues of the ideal critic and reveals the affinities between Arnold and his French master.

Ruskin's elderly love for still another young girl is revealed pathetically in *The Gulf of Years*,<sup>43</sup> which gives his letters to Kathleen Olander, whom he taught drawing, mostly by post, after he had met her in the National Gallery. His love for her helped him in his last period of creative writing, 'and it was for her he wrote in his elation the epilogue to *Modern Painters* on his last visit to Chamonix'. The letters are enclosed in a sensitive, wistful commentary by the recipient.

A remarkably fine contribution to the critical assessment of nineteenth-century prose has been made by John Holloway, in *The Victorian Sage*,<sup>44</sup> a volume of essays on Carlyle, Disraeli, George Eliot, Newman, Arnold, and Hardy. These writers all possessed spacious intuitive views of life and society, which they argued variously, not by mechanical reasoning but by suggestion, analogies,

<sup>42</sup> *Five Uncollected Essays of Matthew Arnold*, ed. by Kenneth Allott. Liverpool Univ. Press. pp. xii + 107. 6s.

<sup>43</sup> *The Gulf of Years: Letters from John Ruskin to Kathleen Olander*. Commentary by Kathleen Prynne, ed. by Rayner Unwin. Allen & Unwin. pp. 96. 9s. 6d.

<sup>44</sup> *The Victorian Sage: Studies in Argument*, by John Holloway. Macmillan. pp. viii + 301. 18s.



a subtle use of language, fictional devices. The Sage is an imaginative artist, and Holloway examines the technique used by each to convey the integrity and significance of his world of ideas. The result is a brilliant study in prose-texture, with close reference to such features as the marshalling of metaphors and historical and polemical illustration by Carlyle; Disraeli's energetic presentation of his aristocratic scheme for England; Arnold's analytic definitions, reiteration, illustrative irony; Newman's use of imagery and suggestive example; Hardy's projection of his system of Nature into his description of places and people. This book was greatly needed, and only a critic trained in the philosophic discrimination of language could have written it.

Another book on the Victorian sage, less philosophical, more psychological, and political in basis, is G. C. LeRoy's *Perplexed Prophets*<sup>45</sup> which investigates Carlyle, Arnold, Ruskin, James Thomson, Rossetti, and Wilde, 'to find out how the significant attitudes shaping the work of each author grew out of the adjustment he achieved between his own personal nature and the new society with which he necessarily established a relationship'.

LeRoy uses two modern approaches, 'study of the inner dynamics of personality, and study of the forms of relatedness between the individual and his society'. He insists that Carlyle was beset by strange conflicts set up by gastric trouble and his authoritarian character, so that although he was a rebel he preached the need of a new governing class. In a striking essay Arnold is shown as perpetually striving to reconcile the claims of reason and feeling, the imaginative freedom of poetry and social conformity, the real, hidden self and the illusive conscious self. His carefully guarded serenity is a defence 'against anarchic drives imperfectly repressed'. He set ideas above institutional change, thus rationalizing his distrust of the modern spirit. Ruskin is treated not as an art critic but as a manic-depressive sociologist whose authoritarian upbringing tied him to a hierarchic conception of society.

Thomson was a pessimist not only because he disbelieved in God but also because he disbelieved in social progress. Rossetti, a pagan with religious sentiments, ignored politics to live the life of art and technique, and descended to triviality. Wilde understood the workings of his own subconscious yearnings, was aware of what was going on in the world, and, with his revolutionary ethical outlook, was 'one of the significant initiators of a new age'. Truly a strange conclusion.

<sup>45</sup> *Perplexed Prophets: Six Nineteenth Century British Authors*, by Gaylord C. LeRoy. Philadelphia. Univ. of Pennsylvania Press and O.U.P. pp. vi + 205. \$4.75. 38s.

Volume 5 of Florida State University Studies (1952)<sup>46</sup> contains two relevant articles, *A Study in Contrasts: Carlyle and Macaulay as Book Reviewers*, by W. H. Rogers, who considers Carlyle as 'the apostle of analytical sympathetic appreciation', a rationalist and moralist, and Macaulay as discursive, dogmatic, but pellucid in style, 'supreme in the sphere of the formal review'. Discussing 'Renan's influence on Arnold's Literary and Social Criticism', S. M. B. Coulling decides that Arnold did not owe much to Renan's *Essais de Morale et de Critique*, and had preached 'disinterestedness' before the publication of the latter's *Études d'histoire religieuse*, but he took over many of his ideas about the Celts. The distinction between Hebraism and Hellenism may owe something to Renan's distinction between the Semitic and the Indo-European races.

A new life of Samuel Butler by Philip Henderson<sup>47</sup> qualifies the views of Festing Jones (on whom the author is somewhat hard), and gives an unusually sympathetic portrait of Butler's father. The New Zealand phase is well described, also his relations with Pauli and Miss Savage. The book does not go deeply into the enigma of Butler's personality but presents the external facts about him and his life very readably.

In *The Wildes of Merrion Square*,<sup>48</sup> a fascinating book marred by some facile generalizations about irrelevant topics and some invented trains of thought, Patrick Byrne re-creates the family which produced Oscar Wilde. We see his father, the surgeon, archaeologist, and folklorist, hounded into a decline by the *cause célèbre* brought by a cast-off mistress; and his mother, the majestic 'Speranza', with her salons in Dublin and London where Oscar, 'a great flabby caterpillar', amused the guests; Oscar himself, the bright young man from Trinity College, Dublin, and Oxford, marrying the demure Constance Lloyd and developing the sexual deviation which dashed him down from the height of success. 'At no time was Wilde conscious that he had done anything sinful or abnormal', declares Byrne. His period of greatest activity was also that of active homo-

<sup>46</sup> *English and American Literature*. Florida State Univ., Tallahassee, 1952. pp. v+179. \$1.00. 7s. 6d.

<sup>47</sup> *Samuel Butler: The Incarnate Bachelor*, by Philip Henderson. Cohen & West. pp. xiii+242. 18s.

<sup>48</sup> *The Wildes of Merrion Square: The Family of Oscar Wilde*, by Patrick Byrne. Staples Press. pp. 224. 10s. 6d.

sexuality. He stayed to face the music because his mother thought him innocent and said he must behave like an English gentleman.

The nineteenth-century theatre into which Wilde flashed with his liberating wit can be explored in a new World's Classics volume of ten plays<sup>49</sup> including *Black-Ey'd Susan*, *Money*, *The Colleen Bawn*, *The Ticket-of-Leave Man*, *Caste*, and *A Pair of Spectacles*. George Rowell connects them in a useful Introduction; there is a Glossary of stage-terms.

Five volumes of American literature call for mention. The youth of James Russell Lowell is exhaustively studied by Leon Howard,<sup>50</sup> who ceases his task at 1855 when his author's poetic inspiration flagged. This is a pity, for the *Biglow Papers* deserve more detailed consideration than most of the earlier writings or his youthful reading. Howard is less interested in Lowell's personality than in his background; this is studied in great detail and affords much information about cultured American life just before the Civil War. 'The secret of Lowell's later success was that of most professional writers who accepted the wisdom of the market-place instead of pursuing something less tangible.'

*The Riddle of Emily Dickinson*<sup>51</sup> is solved by Rebecca Patterson in a very modern way: The poetess was a Lesbian with a *grande passion* for Catherine Mary Scott Anthon (who was not even mentioned in R. Chase's biography noticed here in 1952). The author claims that Emily's family and friends concealed evidence and deliberately misled the public in their fear of scandal. Accordingly she builds mainly on hints and internal evidence, making a fascinating detective-story which reads like fiction, and may or may not be.

Leon Edel published the first part of a three-volume biography of Henry James<sup>52</sup> which promises to be definitive in its handling of a vast amount of unpublished correspondence and the family papers

<sup>49</sup> *Nineteenth Century Plays*, ed. with an Introduction by George Rowell. O.U.P. pp. xviii + 567. 8s. 6d.

<sup>50</sup> *Victorian Knight Errant: A Study of the Early Literary Career of James Russell Lowell*, by Leon Howard. Univ. of California Press. C.U.P., 1952. pp. x + 388. \$5.00. 37s. 6d.

<sup>51</sup> *The Riddle of Emily Dickinson*, by Rebecca Patterson. Gollancz. pp. xiii + 434. 21s.

<sup>52</sup> *Henry James: The Untried Years (1843-1870)*, by Leon Edel. Hart-Davis. pp. xviii + 356. 25s.

in the Houghton Library at Harvard, which have enabled the biographer to overcome his author's 'rage of privacy'. The family's wanderings in America and Europe are traced, the people and places which formed the young James, his relations with his father and William; and all is kept lucidly in perspective with an eye on what he later became.

Edel discusses the effect of his adoration of his cousin, Minny Temple, who died of consumption and was to become in his fiction Isabel Archer, Milly Theale, and the central figure in a group of other stories. His early tales and first steps in reviewing are introduced: already he was thinking of 'the vague and desultory canons' of fiction, and making experiments in irony, the 'vampire theme', the power of illusion, and the difficulties of the American abroad. The next volume will be awaited with interest.

A brief survey of all James's work by Michael Swan<sup>53</sup> proves very suggestive. The first chapter relates his life and writings, distinguishing 'the preoccupations of his mind during the various periods of his life'. The second chapter examines the groups into which the novels fall as they deal with the European-American relationship, the idea of innocence in a corrupt world, the impingement of society at several levels. The third chapter, seeking 'the figure in the carpet', insists on the breadth of James's vision of life and character. Many of his early personages 'suffer . . . by their incapacity to handle their destiny', but he came later to see 'that it is possible both to grapple with life and to be victorious'; he sought 'that balance by which both society and the individual may be satisfied'. James was in fact a great moralist.

The *Histoire littéraire des États-Unis* by C. Arnavon<sup>54</sup> will be as valuable for British as for French students, for it gives a great deal of information in a systematic way, dividing the subject into nine phases, each introduced by a general historical and sociological summary and then subdivided and illustrated with generous comments on particular authors. There is a long section on the Contemporary Period (1915-40) which takes Poetry, the Novel, the Theatre, and Criticism in turn, and a short survey of current tendencies (1940-50). Significant writers are treated at some length, and minor figures are summed up in apt and striking phrases.

<sup>53</sup> *Henry James*, by Michael Swan. Barker. pp. 96. 7s. 6d.

<sup>54</sup> *Histoire littéraire des États-Unis*, by Cyrille Arnavon. Hachette. pp. xv + 462. No price given.

## (b) PERIODICALS

By P. M. YARKER

At a hint from de Selincourt (in *Oxford Essays*) that '*The Borderers* owed far more to *Othello* than to any other influence outside the poet's own experience', C. J. Smith, in *The Effect of Shakespeare's Influence on Wordsworth's 'The Borderers'* (*S. in Ph.*, Oct.), finds, in many parallels with the Tragedies, an indication that Wordsworth followed Shakespeare in the development of his theme, in the conception of his dramatis personae, who are composites of Shakespearian characters, in his situations and in his style. These points are illustrated with examples, and the conclusion is reached that Wordsworth failed because he attempted 'to model a tragedy of thought . . . on a tragedy of passion'.

'Much of the detailed chronology of the *annus mirabilis* of Wordsworth and Coleridge (2 July 1797 to 2 July 1798) has still to be worked out', says H. M. Margoliouth in *Wordsworth and Coleridge: Dates in May and June, 1798* (*N. and Q.*, Aug.), yet this chronology can have important bearing on the poems. The fixing of a single new date can place many other events, both before and after it; thus, by determining the date on which (as Hazlitt tells us) Wordsworth saw *The Castle Spectre* at the Theatre Royal, Bristol, as Tuesday, 5 June, he is able to outline a journal for the poets from 13 May until 2 July 1798.

Referring to *The Prelude*, J. R. Baird says 'with this inquiry into the biography of mind, Wordsworth belongs as much to the history of philosophy as to that of poetry'. This statement gives the keynote of his article on *Wordsworth's 'Inscrutable Workmanship' and the Emblems of Reality* (*P.M.L.A.*, June), a study of *The Prelude* and other poems in an endeavour to discover 'a particular symbolic idiom in Wordsworth's diction, a terminology of ultimate achievement in consciousness'. Miss B. M. H. Carr, in *On 'The Prelude'*, ll. 399-420 (*N. and Q.*, Feb.), argues that although a specifically Christian significance was given to the lines in the 1850 edition, this did not necessarily modify the fundamental thought of the passage, which has a clearly liturgical character, with echoes of the *Benedicite*. In *Wordsworth's Revolt against Literature* (*Essays in Criticism*, Oct.) R. Sharrock examines a number of his poems in

the light of 'the poet's obstinate insistence on the ultimate value of the matter of fact', and comes to the conclusion that he 'stands outside the main romantic development, because his personal vision never expressed itself in the creation of a myth'.

In 1843 Wordsworth reported to Miss Fenwick concerning his poem *A Character* that 'the principal features are taken from that of my friend Robert Jones'. An unpublished letter from Coleridge to Godwin dated 22 January 1802, however, suggests that Wordsworth's memory was at fault, and that Coleridge was the model for the poem. E. L. Griggs, in *A Note on Wordsworth's 'A Character'* (*R.E.S.*, Jan.), examines the poem in conjunction with a review of Coleridge's activities at the time it was written, and concludes that he was the much more likely subject.

Although Wordsworth was sixty-five before he could afford to visit Italy, his deep interest in Italian dated from his Cambridge days when he began to study it under Isola, whom Gray had appointed. H. Rossiter Smith, in *Wordsworth and his Italian Studies* (*N. and Q.*, June), suggests that his translations of Michael Angelo may have influenced the sonnets.

*An Early Champion of Wordsworth: Thomas Noon Talfourd*, by W. S. Ward (*P.M.L.A.*, Dec.), is an account of Talfourd's defence of Wordsworth and the Romantic poets, which began with an article in *The Pamphleteer* shortly after Jeffrey's attack on *The Excursion* in 1815, and continued in a series of essays until 1820.

Interest in Coleridge is confined to his criticism and to biographical details. His preoccupation with metrical problems is underlined in *A Coleridge Unpublished Letter and Some Remarks concerning the Poet's Interest in the Sound of Words*, contributed by Merl F. Retz (*N. and Q.*, Apr.). The letter, whose present whereabouts are not given, is to Mrs. Lockhart, dated 26 July 1833 from Ramsgate, and contains 'a fragmentary recollection of an Ode' called *To a Cataract*, in which 'the regular Pindaric Scheme of Metrical correspondence, by Strophe, Antistrophe and Epode' was accommodated to the English accentual instead of to a quantitative rhythm. The poem's twenty-two lines are accompanied by a system of notation and classification of feet, and it was, Coleridge said, 'Meant to have been finished, but somebody came in, or something fell out—&—tomorrow—alas! tomorrow!'

Why the main body of Herder's thought was distasteful to Coleridge is discussed by G. A. Wells in *Herder's and Coleridge's Evaluation of the Historical Approach* (M.L.R., Apr.). Except in his last work, Herder maintained that a work of art is 'the natural outcome of the conditions of the age' in which it is created. Coleridge, on the other hand, insisted that 'the work of art is the product of *a priori* faculties independent of time and space', a concept that led him to reject the historical approach to the evaluation of the greatest art, for 'a true poet makes me forget my specific class, character and circumstances, and raises me into the universal man'.

Biographical notes include *Coleridge's 'The Watchman': Decline and Fall*, by S. F. Johnson (R.E.S., Apr.), showing that an examination of successive issues of the periodical tends to bear out Tuckett's prophecy that Coleridge's indolence would soon prevail. A Letter by A. P. Rossiter on *Coleridge's 'Soothe in Absence'* (T.L.S., 8 May) sets out the occasions on which, in his notebooks and elsewhere, he referred to the projected work of that name, and questions whether it was to be subtitled *My Life and Thoughts*, as E. H. Coleridge suggested, or whether it was to be a collection of love poems to Sara Hutchinson. Some symbols used by Coleridge in connexion with Sara, which were apparently of great importance to him, are noted by Charles S. Bouslog in *Coleridge and Mithraic Symbolism* (N. and Q., Feb.) as having connexions with Mithras.

P. M. Zall describes *A Coleridge's Inscription* (T.L.S., 22 May) on a page torn from Henry Gillman's copy of Lamb's *Mrs. Leicester's School*, now in the Wordsworth Collection of Cornell University Library, and not hitherto published in full. The unpublished portion is here printed, and is an account of a conversation between S. T. C. and Daniel Terry the actor, who asked him if he did not think Lord Byron nearer to Dante than Milton was:

S. T. C.: 'Sir! I was talking Nonsense, not blasphemy.'

In *Byron's Alleged Part in the Production of Coleridge's 'Remorse'* (N. and Q., Jan.) Dora J. Ashe suggests that, although most authorities have followed Gillman in his statement that Byron supported the application for the play's performance at Drury Lane in 1812, the evidence is against it. Gillman's account carries some recognizable inaccuracies, and he may have been confused by the fact that Byron did later try to help Coleridge with *Zapolya* in 1816. Byron was not a member of the Drury Lane Committee in 1812,

and Coleridge's first known letter to him, of March 1815, bears all the marks of an approach to a total stranger.

E. Sarmiento finds a parallel between *Lord Byron and Fray Luis de León* (*R.E.S.*, July) and shows that 'When coldness wraps this suffering clay' and 'El aire se serena' are examples of the same theme differently treated at different epochs.

*Unpublished Verses by Shelley*, by Lorraine Robertson (*M.L.R.*, Apr.), gives, with a commentary, twenty-five lines of blank verse written, in Shelley's hand, in Claire Clairmont's *Journal* for 14 August 1814 to 9 November 1814, now in the British Museum. Twenty-two of the lines are on the subject of Moonlight, but the other three are unlikely to be part of the same poem. These lines have never been published by the editors of Shelley, but the evidence indicates that they were his.

'It is to Hume rather than to Plato, that we should now turn for a better understanding of Shelley's poetry and criticism', writes R. Houston in *Shelley and the Principle of Association* (*Essays in Criticism*, Jan.), in which he finds a close correspondence between Hume's epistemology and the role of the mind in Shelley's theory and practice. He suggests that his 'habit of involuntary associative thinking leads Shelley into a form of "Impressionism", the basis of which is compression, and therefore inimical to the Homeric simile', and which conflicted with his Miltonic intentions.

*Lord Eldon's Censorship*, by P. M. Zall (*P.M.L.A.*, June), is an account of the Lord Chancellor's duties as self-appointed 'Licensor of the Press and Censor', and the penalties imposed on Byron's *Don Juan* and *Cain*, Southey's *Wat Tyler*, Shelley's *Queen Mab*, and on other poems by withholding from them the Chancery injunctions which were the only real defence of an author or publisher against piracy.

Balboa, not Cortez, first 'stared at the Pacific', and John B. Lord in *Keats, Cortez and the Realms of Gold* (*N. and Q.*, Sept.) suggests that the source of Keats's error lay in the fact that Robertson's *History of America*, which he perhaps had read, devotes only twelve pages to Balboa but 145 to Cortez. Balboa's eclipse in Keats's mind may have been made total by the projection by the Spanish government in 1814 of the Cortés canal across the Isthmus.



Although the 'theory of poetic ascent' forms its essential theme, J. D. Wigod, examining *The Meaning of Endymion* (P.M.L.A., Sept.), decides that a purely Platonic interpretation of the poem is precluded by its sensuous quality. He does not agree with recent critics, however, who reduce it to a mere 'quest for everlasting eroticism', but points out that with Keats sensuousness was often the most direct route to thought. He agrees with Trilling that Keats was a Platonist by 'natural impulse', not by doctrine, and concludes that this 'personal Platonism' characterizes the allegory of *Endymion*.

'The masters of Romantic magic were aware that ecstasy . . . is not adequately projected by crying "I am ecstatic!"' says R. H. Fogle in a study of Keats's 'Ode to a Nightingale' (P.M.L.A., Mar.), which shows that Keats achieved the projection in the poem 'by framing the consummate moment in oppositions, by consciously emphasizing its brevity' and setting off his ideal by the contrast of the actual.

Newell F. Ford considers the problem of *Keats's Saturn: Person or Statue?* (M.L.Q., Sept.), pointing out that although in *Hyperion* there are indications that Saturn is a living being, the use of the word *couchant* to describe his posture appears to contradict them. When revised for inclusion in *The Fall of Hyperion*, the passage was adapted to the new situation, in which Moneta describes the scene of Saturn's fall close by his temple, where his undoubted statue lies. The former figure of Saturn then becomes 'a mnemonic image' conjured up by Moneta. The article concludes with the suggestion that the Sphinx may have been among the prototypes of the *couchant* Saturn.

A belated attempt by Charles Ollier to atone for his reference to Keats's 1817 *Poems* as 'no better than a take in' is noted by H. E. Rollins in *Charles Ollier and Keats* (N. and Q., Mar.). In 1824 he published a volume of stories in one of which, *The Disinterment*, he quotes from *The Eve of St. Agnes* with a footnote that in his opinion the poem was 'one of the most enchanting gems of literature'. An earlier publication of the story, in 1820, contained neither note nor quotation.

A letter by Audrey Jennings on *Hood's Autumn* (T.L.S., 26 June) comments on the apparent change of gender of Autumn in Hood's *Ode*, pointing out that in the *London Magazine* for February 1823,

in which the poem first appeared, the arrangement of the capitals suggests that the antecedent of the feminine pronoun in the later instance was Melancholy, not Autumn. *The Misfortunes of Hood: 1841*, when he was obliged to apply for a grant from the Royal Literary Fund, are described in a note by K. J. Fielding (*N. and Q.*, Dec.).

Imperfections in the two collections of Praed's poems, *Poetical Works*, edited by Derwent Coleridge in 1864, and *Political and Occasional Poems*, edited by Sir George Young in 1888, are noted by Kenneth Allott in *The Text of Praed's Poems* (*N. and Q.*, Mar.). Not only does *Poetical Works* include a great many inferior pieces, often not intended seriously, and which harm Praed's reputation, but unexplained textual variations occur between poems printed in both collections. A list of the most notable errors, based on an examination of fifteen poems, is given at the end of Allott's notes.

Two articles discuss Browning's intentions and achievement in dramatic media. In *Browning: the Making of the Dramatic Lyric* (*B.J.R.L.*, Mar.) H. B. Charlton considers the essential character of the form, Browning's reasons for adopting it, and his success with it in the 1842 and 1845 volumes, and illustrates its affinities with the theatre by an analysis of *Through the Metidja to Abd-el-Kadr*. Browning was 'an extreme individualist in an age of rampant individualism', and he got into difficulties with his dramas because 'his sense of individual values made him oblivious of the power of corporate or social forces'. An analysis of some of the earlier Dramatic Lyrics shows the laying bare with increasing skill of 'the most significant predicaments of human experience'. Charlton mentions *Pippa Passes* and *A Soul's Tragedy* as the best of Browning's plays because the number of their dramatis personae is severely limited. J. P. McCormick in *Robert Browning and the Experimental Drama* (*P.M.L.A.*, Dec.) suggests other reasons for the pre-eminence of these two pieces. In them, he says, Browning turned away from Macready and the 'shackles of the professional theatre' in which he had laboured at *Strafford*, *The Return of the Druses*, and *A Blot in the 'Scutcheon*, and experimented with a new means of carrying out his plan to show 'Action in Character, rather than Character in Action', by providing a central figure who 'rendered visible on the stage a struggle that was entirely within the psyche'.

J. E. Duncan insists, by way of a large number of parallels, on *The Intellectual Kinship of John Donne and Robert Browning* (*S. in Ph.*, Jan.). Browning was a great student of Donne, with whom he felt an affinity 'both as a poet and as a man', and parallels are to be found in their thought, their language, their imagery, and, incidentally, in the circumstances of their marriages. Echoes of Donne in Browning's poetry, many examples of which are given, were probably 'the product of his thorough absorption and understanding adaptation of Donne's style', although some examples of direct borrowing are to be found. Another note on *Browning and Donne* by R. L. Lowe (*N. and Q.*, Nov.) finds echoes of *A Valediction: Forbidding Mourning* in *Childe Roland to the Dark Tower Came*.

Various suggestions have been made for the possible site of Browning's once-great city in *Love among the Ruins*; somewhere in the Roman Campagna has been a favourite choice, but Babylon has also been named. Johnstone Parr in *The Site and Ancient City of Browning's 'Love Among the Ruins'* (*P.M.L.A.*, Mar.) shows that interest in archaeology was intense during the decade before the poem was published in *Men and Women*, 1855, and finds many echoes in it of A. H. Layard's description of Nineveh in his two books on the discoveries there published in 1849 and 1853. However, some details in the poem might apply to several cities of antiquity. A letter by Maureen Wright on *Karshish* (*T.L.S.*, 1 May) equates the name of Browning's physician with the Arabic *qāshish*, literally 'the picker-up of learning's crumbs'.

D. C. Joseph, in a letter on *A Browning Book* (*T.L.S.*, 3 Apr.), describes a copy of *The Literary History of the Troubadours*, translated from the French of St. Palaye, and bearing Browning's name and the date 2 March 1838, in his possession.

William Hale White, 'Mark Rutherford', acknowledged a 'longing for continuous intercourse with the best' which led him to seek the acquaintance of the great. Among those he singled out was Browning, and in *Browning and 'Mark Rutherford'* (*R.E.S.*, July) W. H. Stone publishes some interesting papers connected with their acquaintance. They consist of notes made by Hale White of meetings with Browning, and three hitherto unpublished letters of Browning, dated 9 January 1881, 24 August 1881, and 16 July 1889. The notes give some remarks by Browning on Shelley, Carlyle, and

Elizabeth Barrett. The letters deal, among other matters, with Arnold's *Selections from Byron*, and in the last, written within three days of its appearance in *The Athenaeum*, he comments on his famous reply to Fitzgerald's attack on his wife.

E. F. Shannon continues his study of Tennyson and the Reviewers (see *Y.W.* xxxiii) with *The Critical Reception of Tennyson's 'Maud'* (*P.M.L.A.*, June), in which he shows that opinion of the poem was sharply divided. Many thought with the *Oxford Chronicle* that 'Tennyson's *Maud* should be Tennyson's *Maudlin*', but to others it was 'a splendid and exquisite poem'. Moreover, critics were prepared to damn the poem as a whole, and yet to praise one aspect of it, like E. S. Dallas, who called it 'crude, shapeless and commonplace', but who 'rejoiced to find the Laureate proclaiming the truth with regard to the war'. Tennyson, as was his practice, revised the poem in deference to the critics, although the alterations and additions appeared only gradually. The article concludes with a description of the revision process, and has an appendix giving fifty-eight previously unrecorded reviews of *Maud*, and *Other Poems*. Shannon ends with a reference to the 'mellifluous splendour' of *Idylls of the King* in which Tennyson sought refuge from the troublesome nineteenth century.

In Tennyson's '*Allegory in the Distance*' (*P.M.L.A.* June), a study of the *Idylls*, S. C. Burchell aims at 'a clearer understanding not only of what Tennyson intended the poem to mean, but also of what meaning it has for the reader'. 'Allegory in the distance' was Jowett's description of it, and suggests an explanation of the character and purpose of the poem, which is 'a myth with a modern meaning', showing the diagnosis of a corrupt civilization.

The Rev. Arthur Gray Butler's book *The Three Friends: a story of Rugby in the Forties* contains a chapter introducing Matthew Arnold and A. H. Clough in person, and Theodore Walrond under the name of 'Fulton'. A sixth-form boy in his last term at school, presumably Butler himself, is also present. The scene deals with the impact of the newly published *In Memoriam* on the friends, but has been neglected by students of Arnold, possibly because of doubt as to its authenticity. Kathleen Tillotson, in *Rugby 1850: Arnold, Clough, Walrond and 'In Memoriam'* (*R.E.S.*, Apr.), produces a convincing argument for its acceptance, both from an

analysis of Arnold's relations with Walrond and his visits to Rugby, and also from an analysis of the internal evidence of the chapter itself. If it is accepted, Butler's account makes a definite contribution to our knowledge of Arnold, since it provides evidence of his opinion of *In Memoriam*, which is lacking elsewhere. Further evidence in favour of Mrs. Tillotson's view is provided, says A. L. P. Norrington in *Clough and 'In Memoriam'* (*R.E.S.*, Oct.), by the fact that during his visit to Italy in August 1850, very soon after the discussion reported by Butler, Clough wrote *Peschiera*, with its strong echoes of *In Memoriam*.

H. W. Rudman, in *Clough: 'Say not the Struggle'* (*N. and Q.*, June), denies the need to relate Clough's poem to *Dover Beach*, and argues that it was occasioned 'in general by the attempts during 1848-49 of the Italians to expel their foreign and native tyrants', and in particular by the overthrow of Mazzini's Roman Republic.

*The Notion of Isolation in Matthew Arnold* is discussed by John Bourke (*N. and Q.*, Apr.) who says that Arnold's attitude was ambiguous. On one side he was distressed by the fact of the isolation of the individual, but on the other he recognized its necessity for seeing life steadily and whole.

*Matthew Arnold and 'The Academy': A Note on English Criticism in the Eighteen-Seventies*, by D. Roll-Hansen (*P.M.L.A.*, June) is an account of the controversy between Arnold and Charles Appleton, first editor of *The Academy* and an ardent Hegelian, and a review of Arnold's position as 'the Prophet of Culture' in relation to developments at Oxford since he gave up his fellowship of Oriel in 1845.

H. D. King contributes *Some Notes on Words in the Poems of C. S. Calverley* (*N. and Q.*, Aug.) that are either unrecorded in the *O.E.D.*, or are recorded with a different sense or from later occurrences.

Unlike many English novelists, Jane Austen was punctilious in the matter of family names, using only the styles and surnames of genuine families. D. J. Greene in *Jane Austen and the Peerage* (*P.M.L.A.*, Dec.) shows that the genealogy of Thomas Wentworth, Earl of Strafford, provided her with a remarkable number of names for her characters, and this may reflect her devotion to the Stuart cause. Collins's *The Peerage of England* gives many names familiar

to readers of the novels, and although there is no record of this book at Steventon, its editor, Egerton Brydges, was well known to Jane, who was his distant relation.

The study of *Sir Walter Scott's contribution to the English Vocabulary* by Paul Roberts (*P.M.L.A.*, Mar.) entailed the examination of sources later than 1700, but earlier than or contemporary with Scott himself, to discover the vocabulary in current use when he wrote, and to reveal his innovations, or reintroductions of obsolete words. Of the 150 words thus discovered 'perhaps thirty are in the working vocabularies of most educated speakers of English. About ninety or a hundred are in the recognition vocabularies of the same people. The other fifty or sixty would send most of us to the dictionary.'

W. H. Heist in *The Collars of Gurth and Wamba* (*R.E.S.*, Oct.) considers the source of Scott's idea that medieval thralls wore brass collars inscribed with their name and that of their owner. Such collars were, in fact, worn in Scott's own lifetime by the tied labourers in Scottish mines and saltpans. One such collar, dredged up in the Firth of Forth, is in the Scottish Antiquarian Museum.

Some light on the inclusion of Daniel O'Connell in Chapter XXI of *Martin Chuzzlewit* as an object of the sympathy of the Watertoast Association of United Sympathizers is thrown by K. J. Fielding in *Martin Chuzzlewit and 'The Liberator'* (*N. and Q.*, June), where he quotes a letter from O'Connell to the editor of the *Dublin Pilot* disclaiming an attack on Dickens attributed to him by the Baltimore *The Hibernian Advocate*, and declaring his admiration for Dickens's denunciation of slavery in *American Notes*.

'One of the most profound of Dickens's novels and one of the most significant works of the 19th century' says Lionel Trilling of *Little Dorritt* (*Kenyon Review*, Autumn). The book is about 'society in relation to the individual human will', but although it is wholly dominated by the symbol of the Prison—society's instrument for subduing the will of the individual, and although the Circumlocution Office also suggests that Dickens was attacking the institutions of society, his real emphasis was on 'the internal life and on personal responsibility'. If there is not the profusion of fact and incident that we look for in Dickens, this is because 'the imagination of *Little Dorritt* is marked not so much by its powers of particulariza-

tion as by its powers of generalization and abstraction'. It is only incidentally realistic.

Besides Gradgrind and M'Choakumchild 'a third grown person' was present in the school-room in the second chapter of *Hard Times*. This man, unnamed and unidentified beyond the fact that he is a government officer, lectures the pupils on elementary aesthetics, the burden of his theme being that 'what we call taste is only another name for fact'. K. J. Fielding, in *Charles Dickens and the Department of Practical Art (M.L.R., July)*, recognizes in these principles, with the help of Dickens's notes for *Hard Times* now in the Forster Collection in the Victoria and Albert Museum, a satire on the Department of Practical Art, set up under the Board of Trade some time in 1852, and in the third man a possible caricature of Henry Cole, the superintendent of the department, with whom Dickens had some acquaintance.

A recent biography of Wilkie Collins by Kenneth Robinson shows evidence of an estrangement between Collins and Dickens in 1867, but does not pursue the matter. A. Adrian, contributing *A Note on the Dickens-Collins Friendship (H.L.Q., Feb.)*, traces, through the diary of Annie Field in the Massachusetts Historical Society Library, the cause of the quarrel to Dickens's harsh treatment of Charles Collins, his son-in-law and Wilkie's younger brother.

The first of *Trois Notes sur les Brontës* by V. Dupont (*Étud. ang.*, Feb.) suggests that many local events and circumstances of the recent past found their way into *Wuthering Heights* unconsciously from the perusal of the *Leeds Mercury* and the *Leeds Intelligencer*, which were delivered at the Parsonage. The *Mercury*, for example, provided regular evidence of the effect of brutality and neglect on children, which may have influenced the character of Heathcliff. The second *Note* claims that Charlotte was urged by modesty alone to deny a social or moral purpose in *Villette*. She had the need for the reform of schools in mind, and a note in her hand in the Bonnell Collection at Haworth, linking her father's friend Hammond Roberston with Mr. Squeers was, Dupont suggests, 'une sorte de memento littéraire' connected with the writing of the book. The third *Note* concerns an acknowledgement by Charlotte of a copy of *Memoirs of the Year Two Thousand Five Hundred*, identified as *L'an deux mille quatre cent quarante* by L. S. Mercier, translated in 1802.

An 'inquiry into Elizabeth Gaskell's failure to become a major novelist', or perhaps 'an assessment of her achievement as an artist in miniature', is conducted by H. P. Collins in *The Naked Sensibility: Elizabeth Gaskell (Essays in Criticism)*, Jan.). As an artist she was ingenuous, without defences or artifice; 'she did not *think* hard enough'; her beliefs lacked creative intensity. Yet her sensibility was pure as well as naked, and she reflected with complete honesty the life around her, never, in social matters, losing her sense of proportion.

Although most of Washington Irving's writing betrays a lack of creative energy, says D. G. Hoffman in *Irving's use of American Folklore in 'The Legend of Sleepy Hollow'* (*P.M.L.A.*, June), in the characters of Ichabod Crane and Brom Bones he found archetypal figures already half-created by the popular imagination, who therefore have a life of their own that makes them rivals yet.

Marius Bewley gives a 'Revaluation' of *James Fenimore Cooper (Scrutiny)*, Winter). Cooper has been called 'The American Scott', but the resemblance is superficial. Cooper's especial skill lay in weaving a moral pattern from action, which he saw as 'the intensified motion of life in which the spiritual and moral faculties of men are no less engaged than their physical selves'. This point is illustrated from a number of the novels, and the article ends with a detailed examination of *The Deerslayer*.

Three articles examine Hawthorne's use of symbolism. Two of them see Hawthorne against the background of the shift from a mechanical to an organic view of the world.

R. R. Male, in *Hawthorne and the Concept of Sympathy* (*P.M.L.A.*, Mar.) examines examples of his expression of belief in 'the living unity of nature' by means of sympathies between certain of his characters and symbolic natural events. The many striking examples of the pathetic fallacy in Hawthorne perhaps themselves symbolize his own sense of isolation. Another article by Male, 'From the Innermost Germ': *The Organic Principle in Hawthorne's Fiction* (*E.L.H.*, Sept.) is a study of his imagery and symbolism, notably in *The Scarlet Letter* and *The House of the Seven Gables*, illustrating his constant opposition of the organic to the mechanical, and showing the need, 'instead of minimizing or discrediting one or other of these to gain a factitious unity', to explore the richness provided by his complementary modes of describing life'. A single symbolic incident is examined



in some notes *On the Dog chasing his own Tail in 'Ethan Brand'*, by C. A. Reilly (*P.M.L.A.*, Dec.) showing that Hawthorne altered his original observation of the dog in *The American Notebooks* to suit its action to the conduct of Ethan Brand.

Sylvan Barnet in *Charles Lamb and William Ireland (N. and Q., Nov.)* suggests a source for the idea in Lamb's farce *Mr. H*—in the supposed owner of William Ireland's forgeries of Shakespearian documents, who was referred to as 'Mr. H.', and, like Lamb's Hogsflesh, preserved a strict reticence about his full name.

Geoffrey Carnall, in a letter on *A Hazlitt Contribution (T.L.S., 19 June)* points out that an article in the *Monthly Magazine* for February 1809, entitled 'Proposals for the Basis of a New System of Metaphysical Philosophy', and signed 'W. H.', was certainly by Hazlitt, for the first two paragraphs are almost the same as a passage in his *Prospectus of a History of English Philosophy*, also printed in 1809.

*The Text of Hazlitt* was the subject of a very long correspondence between Canon Fitzgerald, Henry Tyler, R. W. King, Elizabeth Schneider, P. G. Gates, and H. M. Sikes, which continued with few intermissions from 27 February until 12 June in *T.L.S.* The controversy raged over the identity of the speakers in Hazlitt's essay *Of Persons One Would Wish to Have Seen*, first published in the *New Monthly Magazine* for January 1826, and never republished by him. In this version initials only are given, which later editors expanded into full names, with consequent confusion. P. G. Gates (5 June) describes the original manuscript of the essay now at the University of Buffalo.

His great interest in the novel is discussed in a study of *William Hazlitt as a Critic of Prose Fiction* by Charles I. Patterson (*P.M.L.A.*, Dec.), in which, from an examination of Hazlitt's opinion of a large number of novels, a consistent critical theory is discovered based on his insistence on a judicious balance between the actual and the ideal, which may have influenced the trend of the novel at a sensitive stage of its development.

A Letter from Joanna Richardson on *P. G. Patmore on Lamb and Hazlitt (T.L.S., 19 June)* gives a number of marginal notes and comments on Lamb and Hazlitt written by Lamb's friend P. G. Patmore in a copy of *The Final Memorials of Charles Lamb* (1850) by Sir Thomas Noon Talfourd, now in her possession, which were not used by Patmore in his *Recollections* (1854).

A transcription of some pages from a notebook of Leigh Hunt containing what were apparently jottings from his reading of Moore's *Life of Lord Byron* in preparation for his long review of the book in the *Tatler*, is given in a letter by Sylva Norman on *Leigh Hunt, Moore and Byron* (T.L.S., 2 June). Excerpts from the *Tatler* articles are printed with relevant passages from the notebook, but the present whereabouts of the latter is not disclosed.

The tangled problem of *De Quincey on Wordsworth's Theory of Diction* is straightened to some extent by J. E. Jordan (*P.M.L.A.*, Sept.). In an essay on 'Wordsworth and Southey', called by its editor, A. H. Japp, 'early', De Quincey undertook the defence of Wordsworth's view that there is no essential difference between the language of poetry and that of prose, but in *On Wordsworth's Poetry* (1845) he supported the opposite view. This reversal had no influence on De Quincey's own style, and did not, in fact, reflect his true critical outlook, which was concerned with 'appropriateness'.

When writing *Praeterita*, Ruskin forgot that he had given his diary for the summer of 1842 to John Eliot Norton, and regretted that he could find among his papers no record of the period. He recalled the events of 1842 as the awakening of a kind of Wordsworthian insight in him that led to *Modern Painters*. The missing diary was given by the Norton family to Yale University Library, and V. A. Burd makes a study of it in *Another Light on the writing of 'Modern Painters'* (*P.M.L.A.*, Sept.). It shows that the experiences which Ruskin, in his age and sickness, thought had had a mystical significance, belonged in fact to a time when he 'was demonstrating the most objective kind of observation'. 'Nature to Ruskin in 1842 was coming to mean neither Turner's pictures nor Wordsworth's intuitive view of things, but the designs he saw in the outdoor world.'

Duncan Black announces the *Discovery of Lewis Carroll Documents* (*N. and Q.*, Feb.), including some of his registers of correspondence from January 1861 until October 1862, among the records of the Senior Common Room in the Christ Church Treasury.

The trials of an editor in the mid-century are reflected in *Edward*

*Walford: A Distressed Editor*, by K. J. Fielding (*N. and Q.*, Dec.). Walford became editor of *Once a Week*, which was started in opposition to Dickens's *All the Year Round*. A letter from him to Bradbury and Evans, the proprietors of the paper, dated 4 December 1867, is given, in which he complains bitterly of their interference with his work and policy.

'I am not ashamed to say that I . . . hold Macaulay to possess more of the true critical spirit than Augustus William and Frederick Schlegel combined' wrote Poe in 1842. A. J. Lubell in *Poe and A. W. Schlegel* (*J.E.G.P.*, Jan.) shows that this was rank ingratitude, since Poe's criticism owed a great deal to Schlegel's *Lectures*.

Finally, an article on *Emerson and the Agrarian Tradition* by D. C. Stenerson (*Journal of the History of Ideas*, Jan.) discusses Emerson's opinion that farming is the highest and most creative of human occupations, and that most apt to inculcate virtue.

## XIV

# THE NINETEENTH CENTURY AND AFTER

## II

By MARJORIE THOMPSON

AMERICAN literature of the period covered by this chapter received scant attention in 1953, most of the critical work being directed to certain aspects of English literature, together with individual studies, fairly evenly distributed between poetry and the novel, the drama bringing up the rear modestly but with distinction. The English material is dealt with first, under those headings, then the American, and finally one contribution on Australia. (See pp. 305 and 312.)

The chapter may begin at the beginning of the period with the 'Tragic Generation' and the 'debt we owe to Decadence', as examined in Ruth Z. Temple's able survey<sup>1</sup> of the 'domesticating of French symbolist poetry' in England; a process which is shown to have been of an 'alchemical nature', working through the critics, who were responsible 'not only for inspiring poets, but preparing audiences'. Arnold, Swinburne, Arthur Symons, Gosse, and George Moore are considered from the point of view of their contribution to this cross-Channel operation. The book is important for its well-ordered material and its firm, discriminating viewpoint. Subtly flavoured phrases put each man unmistakably in his place, the limitations of Arnold and Gosse being exposed in no uncertain terms—Arnold dismissed, in Miss Temple's view, as not a literary critic at all, Gosse as too decorous. Swinburne is marked as the first 'who looked across the Channel and found poets there', and who also 'made the wind blow the other way, wafting English poetry into France', with the emphasis on the importance of his criticism rather than on his imitative verse. George Moore is shown to have made France known, not by discriminating criticism, but simply by

<sup>1</sup> *The Critic's Alchemy: A Study of the Introduction of French Symbolism into England*, by Ruth Z. Temple. Twayne, N.Y. pp. 345. \$4.00.

recording enthusiastic impressions and by 'regarding art as an important human activity'. The chief aim of the book, however, is the re-establishment of Arthur Symonds's standing as a critic, for it was he 'who gave direction to the work of the two greatest British poets of this century', particularly in his discovery and insight into the writings of Laforgue and Villiers de L'Isle Adam. The study is supported by substantial notes and a full bibliography.

A striking example of the 'decadent' group is Lionel Johnson, whose poems are edited by Iain Fletcher.<sup>2</sup> Fletcher's introduction is skilfully compact, though by no means easy to follow; he probes deeply into the complexities of Johnson's character and genius, stressing his pathetic and persistent evasion of reality, as manifested not only in his 'strange hours of sleep and vigils with the bottle', but in his self-created dream-world, his childlike search for security—in aestheticism, in Catholicism, and finally in 'mystical transformation into an Irishman', when he identified himself with Yeats's literary movement. Like Arnold he was always shut out, alone, forever conscious of the 'void that separates us from each other'. The paradox lies in the 'moral centre', the 'sense of style' which characterizes his poetry. The edition adds over fifty new poems to the 1915 collection.

Another spirit in conflict, but conflict resolved in discipline rather than dissipation, is given sensitive consideration by John Pick in his Introduction to *A Hopkins Reader*.<sup>3</sup> Hopkins offers a sharp contrast to Johnson in that for him there was always faith, even though he crucified himself to find it. Also in contrast, his strength lay in 'a kind of passionate honesty, a kind of enthusiasm for reality'. The Introduction contains an excellent passage on Hopkins's vocabulary and its relation to 'inscape'. The greater part of the Selection is devoted to prose, including extracts from the marvellous early diaries, and from the letters, which are usefully classified under subject headings.

A smaller selection, of the poems only, has an Introduction and notes by James Reeves,<sup>4</sup> who gives a close-knit, substantial, and

<sup>2</sup> *The Complete Poems of Lionel Johnson*, ed. by Iain Fletcher. Unicorn Press. pp. xiv + 395. 26s.

<sup>3</sup> *A Hopkins Reader*, selected and with an Introduction by John Pick. O.U.P. pp. xxvii + 317. 21s.

<sup>4</sup> *Selected Poems of Gerard Manley Hopkins*, ed. by James Reeves. Heinemann. pp. xxviii + 103. 6s. See also p. 264.

moving summary of Hopkins's life, with well-timed pointers to his development, and a shrewd analysis of his spiritual and mental make-up (lacking only, perhaps, adequate comment on music in Hopkins's life and art). He defines Hopkins's temperament as being 'of the kind which cannot fulfil itself except through self-chastisement'. Hopkins had two selves, the poetic self being chastised by the religious self; but 'art and religion were never reconciled', 'his Muse . . . never underwent conversion'. The discussion of the poetry is helpful in the interpretation of 'inscape', in the isolation of themes, and in providing rough paraphrases of difficult poems. As a whole this little book constitutes a valuable introduction to Hopkins and his work.

If self-chastisement is the key to Hopkins, 'frustrated egoism' is, as Robert Hamilton<sup>5</sup> sees it, the key to A. E. Housman. He attempts, in a little booklet regrettably marred by misprints, a 'broad evaluation' of his subject, urges that the poetry can be accepted without the philosophy, and supplies a lengthy preliminary on pessimism. 'Fair and warm' seems a just description of this assessment of a poet who always lays himself open to detraction; the obvious weaknesses are admitted—the melodrama, the sentimentality, the 'solar-plexus theory'—but on the whole the man's achievement receives generous appreciation. 'So long as Englishmen are moved by the sight of their own land Housman's poetry will endure.'

The enduring interest of Robert Bridges<sup>6</sup> is affirmed by a reprint of the Second Oxford Edition, now completed by the addition of *The Testament of Beauty*.

The last poet of this generation, one who follows a kind of loop-line, avoiding the main track which runs between the 'tragic generation' and the 'contemporaries', is John Masefield, the subject of an admirably honest and sane biography by Muriel Spark.<sup>7</sup> We are told at the beginning exactly how much she admires Masefield, we then proceed in businesslike fashion to the life and work, knowing

<sup>5</sup> *Housman the Poet*, by Robert Hamilton. Sydney Lee, Exeter. pp. viii + 74. 3s. 6d.

<sup>6</sup> *Poetical Works of Robert Bridges, with 'The Testament of Beauty' but excluding the eight dramas*. O.U.P. pp. viii + 713. 12s. 6d.

<sup>7</sup> *John Masefield*, by Muriel Spark. Peter Nevill. pp. xii + 186. 15s.

just where we are, and from what standpoint we are judging him. Miss Spark maintains (or rather, *rules*) that he is *not* a Georgian, and classifies him definitively as first and foremost a narrative poet, supplementing the statement with an excellent analysis of *Reynard the Fox*. Masfield's own phrase is taken to define his essential quality—he 'cares a good deal for what will look well in a ballad'. This astringent book has an authority of conviction which causes one to hesitate before challenging its tenets.

With W. B. Yeats we return to the main line in its fullest extent. The early Yeats, closely associated with the 'tragic generation', steps out of the collection of letters to Katharine Tynan edited by Roger McHugh.<sup>8</sup> These letters were sold to the Huntington Library in 1925 by the executor of George D. Smith, the dealer who had originally bought them from Katharine Tynan herself. Myles Dillon discovered them in 1939 and encouraged the present editor to publish them. Much material has already been incorporated into Katharine Tynan's memoirs, but here for the first time the letters are assembled, chronologically as far as possible. The Appendix contains extracts from letters not included in the Huntington Library Collection and which are not available in manuscript, but were either quoted by Katharine Tynan or published by her daughter, Pamela Hinkson, in the *Yale Review*. Some early journalistic work has also been brought to light. The letters are curiously flat, but they indicate the formation of Yeats's ideas about poetry and the theatre (e.g., ironically enough, in July 1887, 'I am not fond of the theatre'). The correspondence dies out when Yeats becomes established in the literary world.

His correspondence with Sturge Moore, edited by Ursula Bridge,<sup>9</sup> a two-way affair, runs from 1901 to 1937. The Introduction draws a clear distinction between the two poets; Yeats the man of, indeed moulded by, his times, and Sturge Moore who might have lived 'at any stage in history'. Yeats rises to Sturge Moore's vigour, stimulated by the 'combination of the poetic and the unpoetic' in him, drawn to confess and analyse his successes and failures, and

<sup>8</sup> *W. B. Yeats. Letters to Katharine Tynan*, ed. by Roger McHugh. Clonmore and Reynolds, Dublin. Burns Oates and Washbourne, London. pp. 190. 18s.

<sup>9</sup> *W. B. Yeats and T. Sturge Moore, Their Correspondence 1901-1937*, ed. by Ursula Bridge. Routledge & Kegan Paul. pp. xix + 214. 20s.

altogether much more lively than in the letters to Katharine Tynan; they sharpen each other's philosophical wits, the most remarkable sequence of letters being those in which they argue about Ruskin's 'metaphysical cat'.

Margaret Rudd<sup>10</sup> works out the relation between Yeats and Blake, her approach being 'psychological as much as literary and philosophical'. Her close analysis shows that Yeats 'chose poetry and magic at a point when he might well have chosen religion and the Mystic Way', that he never fulfilled his lifelong dream of fashioning himself in Blake's image, but in his 'envy of the saint's vision' showed himself 'typically modern'; and a better poet for his choice.

Detailed study of Yeats's poetry has produced several useful comments and discoveries. Marion Witt in *Yeats's 'The Song of the Happy Shepherd'* (*P.Q.*, Jan.) describes a hitherto unnoticed holograph of this very early poem which is possessed by the National Library, Dublin, having been presented by Miss Yeats and W. K. Magee ('John Eglinton') in 1923. It is undated, but the poem was first printed in the *Dublin University Review* in October 1885, being subsequently several times reprinted. The value of the holograph lies in its indication of the many revisions and rejections that the poem underwent over the years. A reproduction of the manuscript is printed alongside the final version. One of the interesting inferences to be drawn is that Yeats 'often made his poems not with ideas, but with words', that he had a habit of 'jotting down lines which fertilized his fancy but retain no place in the poem'.

In the same issue (*P.Q.*, Jan.) Frederick L. Gwynn has an article on *Yeats's 'Byzantium' and its Sources*. He establishes that Byzantium in this poem is not the same place as in 'Sailing to Byzantium'. This is made clear from a prose draft of the poem, which also reveals its close relation to *A Vision*. He then points out 'unnoticed analogues and sources' in the sources already noted by Jeffares and Ellmann and adds to them Gibbon's *Decline and Fall of the Roman Empire*, Celtic Fairy Tales, and *King Lear*, or perhaps more exactly Charles Lamb on *King Lear*, and Marvell's 'Garden'.

Another source is unearthed in Carl Benson's *Yeats's 'The Cat and the Moon'* (*M.L.N.*, Apr.) which relates the poem to Madame Blavatsky's *The Secret Doctrine*.

<sup>10</sup> *The Divided Image. A Study of William Blake and W. B. Yeats*, by Margaret Rudd. Routledge & Kegan Paul. pp. xv + 239. 18s.



David I. Masson in *Word and Sound in Yeats's 'Byzantium'* (*E.L.H.*, June), after acknowledging his debt to Jeffares's article in *R.E.S.* xxii (1946), examines 'the part played by word-repetition and by alliterative and assonant patterns and the whole musically phonetic structure of the poem'. The 'role of repetition' is analysed in detail, with tabulations, demonstrating that 'repetitions unify the poem as the formulas of a religion unify a liturgy'. He undertakes a highly technical examination of 'expressive sound' and the 'physical nature of vowels and consonants'. This is, as he says, a 'complex analysis', but one which exhibits 'in a superlative degree the evocative sound-organisation which is one of the characteristic achievements of the poetry of civilisation'. For those who are intimidated by the intricate technicalities he gives the assurance that 'to uncover the mechanism is not to claim a recipe for poetry, and the poet's synthesis is a true miracle'.

The same writer supplements the subject in *The 'Musical Form' of Yeats's 'Byzantium'* (*N. and Q.*, Sept.). This again deals in technicalities, working out the musical relation of the five stanzas as ABABX, X being the final combining of themes from all stanzas.

An edition of the translations of Ezra Pound, with an Introduction by Hugh Kenner,<sup>11</sup> comprises all the translations, including the Nōh plays, but with the exception of the Confucius books, 'as they require a volume to themselves'. The introduction is valuable for its illumination not only of Pound's methods, but of the general principles of the art of translation as a whole; it also gives an excellent account of the Nōh play convention. Pound's view of the translator's responsibilities and function is clearly set forth; that while not differing 'in essence from any other poetic job', it provides young poets with an 'emotional discipline'. The complexity of the art is stressed, also its claim to be regarded as a creative form in itself; for the translator does not merely give a verbal rendering, he must 'absorb the ambience of his text'. Pound's great achievement is to take an earlier poet 'as a guide to the secret places of the imagination'.

Pound leads conveniently to Eliot, who, together with Hopkins,

<sup>11</sup> *The Translations of Ezra Pound*, with an Introduction by Hugh Kenner. Faber. pp. 408. 30s.

is examined in relation to the Donne tradition by David Morris.<sup>12</sup> (A shocking number of misprints is accounted for by a misunderstanding of a new printing process.) The thesis is a painstaking marshalling of evidence to prove what is already accepted, its aim being stated as follows: 'If my examination showed a strong metaphysical element in these two poets, then the importance of the school of Donne for modern poetry in general would be more firmly established.' It provides useful data and cross-references.

This academic approach is in strong contrast to an anonymous study of Eliot's *Four Quartets*, to which Roy Campbell has contributed a foreword.<sup>13</sup> He denounces the meaningless jargon of 'literary officials' and welcomes the fresh, personal approach of the author, who claims no scholarly qualifications, but interprets from his own experience and meditation. The approach is limited to the mystical and spiritual and does not concern itself with the literary and artistic.

Revelations of sources and analogies in the work of Eliot abound. Frederick L. Gwynn in *Eliot's 'Sweeney Among the Nightingales' and 'The Song of Solomon'* (*M.L.N.*, Jan.) shows a close relationship between the two poems in imagery and verbal echoes, but a strong contrast in significance and spirit, and concludes that in these echoes the 'sweet youthful passion' of *The Song of Solomon* provides additional ironical comment on the 'gross and comatose world of Sweeney'.

In the same issue (*M.L.N.*, Jan.) D. S. Bland's *Mr. Eliot on the Underground* shows that London's Underground Railway, especially the Inner Circle, is a basic image in Eliot's poetry, which, amongst other examples, suggests the fundamental 'In my end is my beginning'.

More echoes are discovered by Irène Simon in *Echoes in 'The Waste Land'* (*Eng. Stud.*, Apr.) where, in an examination of the second movement, she concludes that 'Pope's Belinda can, not unnaturally, be added to the train of ancestresses of Eliot's woman',

<sup>12</sup> *The Poetry of Gerard Manley Hopkins and T. S. Eliot in the Light of the Donne Tradition. A Comparative Study*, by David Morris. A. Francke. Bern. pp. 144. Sw.Fr. 10.

<sup>13</sup> *On the Four Quartets of T. S. Eliot*. Anon. With a Foreword by Roy Campbell. Vincent Stuart. pp. 64. 10s. 6d.

and that once this idea is established in 'The Game of Chess', further resemblances present themselves. She draws comparisons and contrasts, showing up the 'vulgarity of the contemporary world', yet acknowledging the unsoundness of the culture of Belinda's background. She neatly sums up with the comment that 'Pope was conscious of writing within a tradition; Eliot seems to be striving to make the tradition live again'.

A further source has been explored by C. A. Bodelsen in *Two 'difficult' Poems by T. S. Eliot* (*Eng. Stud.*, Feb.). He suggests that Kipling's story *They* gives the clue to the whole of the first Movement of *Burnt Norton*, expanding Helen Gardner's footnote and pointing out the detailed resemblance in the garden and the unseen children, showing how all the symbols contribute to the theme of the 'might-have-been'. He then deals with the axle image in the second Movement, which develops the theme of experience detached from time, especially 'one partial and imperfect kind of detachment from time and the material world (symbolized by the Wheel); the detachment that can be achieved by age and experience, the way of stoicism as contrasted with the way of mysticism described in the next section'.

In turning to the plays, John Peter in '*Murder in the Cathedral*' (*Sewanee Rev.*, Summer) makes out a case for regarding this play as in many ways Eliot's highest dramatic achievement. He maintains that it has 'none of the disappointing passages of the later two plays', that it is 'lucid and integral in a way in which the later plays are not', and that this is preferable to the 'arch mystifications' of *The Cocktail Party*. He concludes that it comes across better as a dramatic experience, though the two later plays deal with more difficult material.

Russell H. Robbins in *A Possible Analogue for 'The Cocktail Party'* (*Eng. Stud.*, Aug.) shows that parallel themes, characters, and phrases are to be found in Charles Williams's *Descent into Hell*.

Edward Schwartz deals with the play again in *Eliot's 'Cocktail Party' and the New Humanism* (*Phil. Q.*, Jan.). He examines Eliot's attitude to Irving Babbitt's New Humanism, pointing out that it 'involves careful distinction between man and nature because man is endowed with free will', and demonstrating that *The Cocktail Party*, although it is 'a Christian play', nevertheless reflects Eliot's Humanism 'in the particular manner in which such important

themes as the dualism in man, man's modified free will, and man's responsibilities for his actions, are worked out'. He concludes that Humanism, though 'only ancillary to Christianity', is 'nevertheless a powerful influence still very much alive in his writing'.

T. S. Eliot himself shows his usual awareness of his own problems and of the knowingness of the critics in *The Three Voices of Poetry*.<sup>14</sup> The 'three voices' are defined as (1) the voice of the poet speaking to himself, (2) the voice of the poet speaking to an audience, (3) the voice of the poet when he is attempting to create a dramatic character—the last being the most difficult. He shows how his own 'dramatic education' is, by way of honest effort to define his failures and successes, progressing towards a more confident mastery of this third voice. The study of Browning, with his 'dramatic' poetry and his conspicuously 'undramatic' plays, has led him to the definition of a fourth voice—that of 'dramatic poetry best exercised *not* on the stage'. For indeed Browning only had half the dramatic sense, the faculty of presenting characters by what they think, and not by what they do.

The survey of the poetry may merge into that of the novel with Thomas Hardy. Charles J. Hill in *George Meredith and Thomas Hardy* (*N. and Q.*, Feb.) traces the relationship between the two novelists in the course of their intermittent meetings and points out a likeness between Tess and Rhoda Fleming.

Another Hardy friendship is recorded by G. W. Sherman in *Thomas Hardy and Professor Edward Beesley* (*N. and Q.*, Apr.). This was again intermittent, but it appears that Beesley had a good deal of influence on Hardy's thought; he stimulated his interest in Comte and it is suggested that if more were known about the friendship it might throw light on the development of Hardy's philosophical outlook.

The same writer in *The Source of the Hero's Name in Thomas Hardy's Novelette 'An Indiscretion in the Life of an Heiress'* (*N. and Q.*, Sept.) puts forth some reasons why, when Hardy reduced his novel *The Poor Man and the Lady* to this novelette, he changed the hero's name from Will Strong to Egbert Mayne and cut out his political speech for the working man's cause. He points out that in

<sup>14</sup> *The Three Voices of Poetry*. The Eleventh Annual Lecture of the National Book League, delivered by T. S. Eliot on 10 Nov. 1953. C.U.P. pp. 24. 3s. 6d.

the 1860's Marx and his group were working on the ground-floor rooms under Bloomfield's architectural offices where Hardy was employed. Also that the second name for the hero may have been suggested by the Sir Richard Mayne who as Police Commissioner in 1866 made an unsuccessful attempt to prohibit a political meeting, which rowdily defied his authority.

Another source is revealed in Charles E. Roche's *Thomas Hardy and C. G. Étienne* (M.L.N., Mar.) in which he points out that Clym Yeobright's song in *The Return of the Native* is taken from Charles-Guillaume Étienne's comic opera *Gulistan*.

George Gissing is the subject of two studies. Joseph J. Wolff in *Gissing's Revision of 'The Unclassed'* (*Nineteenth Century Fiction*, June) shows what revision took place in between the two publications of *The Unclassed* in 1884 and 1895, when Gissing was taking advantage of the fading popularity of the three-volume novel and cutting out 'consequent superfluities'. The chief cuts were those which removed signs of the presence of the author, and which reduced the preaching.

J. D. Thomas in *The Public Purposes of George Gissing* (*Nineteenth Century Fiction*, Sept.) outlines some of Gissing's themes, such as the curse of poverty, but shows that he is devoid of plan for reform, that he is characterized by a 'pervasive tolerance' because he sees humanity at the mercy of blind event, behaving as it must. Therefore he 'wrote thesis novels without a thesis'.

Conrad is dealt with in two substantial and interesting articles by A. G. H. Bachrach on *Joseph Conrad's Western Eye* (*Neophilologus*, July and Sept.). The main aim is to discover exactly what 'West and East' meant for Conrad, whether 'now that the East starts officially somewhere in the middle of Germany', he would have changed his evaluations. Conrad, it is suggested, had 'a feeling of being born too far East'. His first meeting with the East as we consider it was, significantly, with a Dutchman from the Netherlands East Indies, the original of Almayer, who was 'the concrete embodiment of his *idée fixe*—the outcast'. It is asserted that Conrad saw himself as the outcast, he struggled to free himself from the Slav influence, and Almayer represented his own 'struggle for the conquest of Westernism'. It was this struggle that made him see the East so clearly, and though he never grew 'exclusively Western', he

'works out his destiny to the very heart of the darkness of personal uncertainties in the problem of East versus West'.

This theme of choice and uncertainty makes an interesting link with Arthur Sherbo's *Conrad's 'Victory' and 'Hamlet'* (*N. and Q.*, Nov.) in which he supports the generally accepted theory of the relationship between the two by convincing examples of verbal echoes.

We next turn to a racy, worldly biography of Arnold Bennett by Reginald Pound,<sup>15</sup> which, while stressing rather the way Bennett went about his work than the work he produced, suggests in an unmistakable manner the qualities and defects of his writing. He seems a man who was at once greater and lesser than his work, perhaps accurately defined as a 'craftsman, not an artist'. His personal vanities, fopperies, luxuries, and snap philosophies, his increasing preoccupation with the 'not-significant'—all these are set against the hidden strengths and virtues which come up to the surface unexpectedly, but which were never integrated into the books he wrote, though they suggest the books he might have written. This is illustrated by such a comment as that called forth by the hysterical Piccadilly scenes on Armistice Night, when his eye was not on the celebrations but on the lonely soldiers in the crowd: 'No one to talk to. But fear of death lifted from them.' He may as an artist have reached no higher than brilliant journalism, but as a man he reached the highest in the remark of a friend: 'You know, A. B. is a *good chap*.'

A far different product of the Midlands is described in Witter Bynner's memoir of D. H. Lawrence.<sup>16</sup> This is Lawrence recollected in tranquillity, for the author is looking back over thirty years to a comparatively brief association with the Lawrences in Mexico. Not only conversations, but gestures, tones, emotional atmospheres are remembered with remarkable accuracy. It is perhaps most notable for its vivid evocation of the personality of Frieda, but it makes important contributions also to a further understanding of Lawrence and his work, in particular in the revelation of the material

<sup>15</sup> *Arnold Bennett. A Biography*, by Reginald Pound. Heinemann. pp x + 385. 21s.

<sup>16</sup> *Journey with Genius: Recollections and Reflections concerning the D. H. Lawrences*, by Witter Bynner. Peter Nevill. pp. xvii + 361. 18s.

that went into *The Plumed Serpent* (and its transmutation), and in the interpretation of Lawrence's trying, irresistible personality. He considers that the restless, obsessional wanderings were not at all necessary for imaginative stimulus (Lawrence had that within himself), but were simply the result of his 'inevitable impatience with people', which grew so unendurable after a time that he had to move away from them. A contrast between Lawrence and Meredith is a sad comment on the modern novel as a whole: 'It has come down from generous genius to a bitter knack.'

This by no means applies to Virginia Woolf as presented in Irma Rantavaara's sensitive and sensible study.<sup>17</sup> She gives a charming account of early influences, background, and friends, noting in passing how 'British culture in the 1920's . . . was permeated with the heritage of Cambridge', and then proceeds to examine the novels in the light of ideas that were circulating in Bloomsbury at the time of writing. Treated from this angle they become an imaginative extension and realization of all the controversial, speculative talk that went on at the Bloomsbury cocoa-parties, transmuted into a work of art. Moreover, in drawing upon and refining in the fire of her sensibility the ideas of this intimate circle she was working from the only true basis of security that she knew—the marriage of true minds. The book offers useful comments on general trends in the novel; for example, indicating the way in which the aesthetic ideals of the Bloomsbury group have given way to the moral and social ones of today.

Preoccupation with artistic experience is illustrated by Peter and Margaret Havard-Williams in *Bateau Ivre; The Symbol of the Sea in Virginia Woolf's 'The Waves'* (*Eng. Stud.*, Feb.). They start from the assumption that 'regarding Rhoda as a formulation of certain difficulties in literary and artistic expression' might 'give insight into Mrs. Woolf's reflections on the problem of artistic creation as a whole'. The wind and the sea become symbols of the unconscious mind, and 'in the movement of the unconscious mind which is constantly tempting Rhoda away from reality into a new reality recreated by her own imagination Virginia Woolf sees the replica of

<sup>17</sup> *Virginia Woolf and Bloomsbury*, by Irma Rantavaara. *Annales Academiae Scientiarum Fennicae*. Sarja-Ser. B Nide-Tom. 82, 1. pp. 171. Price not stated.

the creative activity of the artist'. Moreover, Rhoda never saw her inspiration face to face, and in this symbolized utterance of the inability to find adequate expression for inspiration the writers see a problem central not only to Virginia Woolf's art, but to modern art as a whole.

A good deal of detailed work has been done on the methods and sources of James Joyce. Marvin Magalaner in *Joyce, Nietzsche and Hauptmann in James Joyce's 'A Painful Case'* (P.M.L.A., Mar.) puts forward the theory that James Duffy is James Joyce, and draws close parallels between the character and the author, showing the details that Joyce selected from himself and his experience. In particular he stresses James Duffy's interest in Hauptmann's *Michael Kramer* which Joyce had translated, and the strong influence of *Thus Spake Zarathustra* both on James Duffy and on Joyce.

The same writer in *Leopold Bloom before 'Ulysses'* (M.L.N., Feb.) relates Bloom to Mr. McCoy in *Grace*.

Another influence is traced in Charles T. Dougherty's *Joyce and Ruskin* (P.M.L.A., Feb.). Here it is suggested that the passage on aesthetics in *A Portrait of the Artist as a Young Man* is derived from Ruskin's theory of the 'self-annihilation' of the artist. It also follows *Fors Clavigera* in the division of literary forms into dramatic, lyric, and epic.

The way in which the complex web of allusions in Joyce's work is frequently spun out of comparatively brief passages is indicated in J. S. Atherton's *Cardinal Newman in 'Finnegans Wake'* (N. and Q., Mar.). The allusions to Cardinal Newman are sprinkled throughout the whole of *Finnegans Wake*, but may be traced to a single passage from the *Apologia*, 'which Joyce had probably placed securely in his notebook'.

The same writer in 'Ghazi Power': *Frank Le Poer Power in Finnegans Wake* (N. and Q., Sept.) identifies this character with a picturesque Dublin figure, Frank Le Poer Power, given to colourful traveller's tales, especially one about meeting a charge of Turkish cavalry shouting 'Ghazi! Ghazi!', meaning 'Brave'; for which he was nicknamed Gassy. An outline of his career concludes with Joyce's 'Eheu for gassies'.

Yet another allusion is identified in 'My brother's keeper'—*Stanislaus Joyce and 'Finnegans Wake'*, by J. H. Raleigh (M.L.N.,



Feb.). This is an entertaining study of the two Joyce brothers—'certainly it would seem that each brother was in the nature of being a cross for the other to bear'—designed to show that in Glugg and Chuff in Book II, Chapter I, Joyce has portrayed himself and Stanislaus, the bad boy and the good boy. The conception of Joyce, the bad boy, 'the guilty forgiving the innocent', is supported by Stanislaus Joyce's *Recollections of James Joyce*.

Joyce's work has now been included in the Soho Bibliographies under the hands of John J. Slocum and Herbert Cahoon.<sup>18</sup> It is pointed out that the compilers would welcome any further material that may come to light. The letters in particular are difficult to locate and 'have never been adequately assembled'.

A small collection of letters from Henry Handel Richardson to Nettie Palmer has been edited by Karl-Johan Rossing.<sup>19</sup> The correspondence extends from 1927 to 1945, and reveals something of the shy, retiring novelist's attitude to her work. Nettie Palmer, herself an Australian writer, is shown to have done much to win recognition for Henry Handel Richardson.

With a sense of refreshment one turns from the sensibilities and intricacies of the 'modern' novel to the bracing sanities and calm proportion of H. M. Tomlinson, in the selection of his writings edited by Kenneth Hopkins.<sup>20</sup> The book is a tribute to Tomlinson on his eightieth birthday. The Introduction is perceptive and unassuming, indicating the author's concentration of observation, his interest in ordinary people, the fact that he simply 'writes about what he sees and hears'. The well-chosen extracts give a representative picture of the author's achievement. It is the spearhead thrust to the essentials that attracts the reader, both in the narrative and in the criticism; that and the clean, unfussy quality of his mind. Better than any more orthodox critic he suggests the 'veiled nature' of Conrad, the mysterious miracles of El Greco. His beauty of phrasing is not merely technical, but an indication of a transparent, luminous clarity of imagination.

<sup>18</sup> *A Bibliography of James Joyce, 1882-1941*, by John J. Slocum and Herbert Cahoon. Hart-Davis. pp. ix+195. £2. 2s.

<sup>19</sup> *Letters of Henry Handel Richardson to Nettie Palmer*, ed. by Karl-Johan Rossing. Uppsala. pp. 43. 5s. 6d.

<sup>20</sup> *H. M. Tomlinson. A Selection from his Writings*, made by Kenneth Hopkins. Hutchinson. pp. 288. 12s. 6d.

The title of his best-known book, *All Our Yesterdays*, indicates that he was aware of, but not so obsessed by, the troubles of his time as many writers appear to be; there is perspective in his work; the troubles of our time are related to the eternal plight of humankind; he redresses the balance of the 'disintegration', 'fragmentation', and other dismal abstractions that haunt contemporary literature.

The last in the group of studies of the novel is an examination of the treatment of time by A. A. Mendilow.<sup>21</sup> J. Isaacs in his Introduction points out that the 'New Criticism' is now turning from the lyric to the novel, 'but surprisingly little has been done to isolate and chart developments', this being the 'first rounded attempt in English to analyse the manipulation of time in the novel'. Technical philosophical terminology makes extremely heavy going at times, but it is worth grappling with.

Mendilow analyses carefully the changes that have taken place in our conception of time, leading to the break-up of the accepted order of things; the 'Universe has proliferated into a multiverse', 'factories turn out thousands of appliances to save time, the entertainment industry spends millions on amusements to kill time', 'time is the core of modern philosophy'. Dismayed, the reader feels that Time has denied his fatherhood, and we are but foundlings in our multiverse. But 'this is not a study of time' but of its effect on literature, and from this basic change in the conception of time we proceed to a study of its influence on the novel as manifested in the decay of plot, the choice and treatment of subject, the new conception of reality, the presentation of existence in terms of 'flow'. Wide reading and sharp perceptions contribute to this valuable study, which is crowned by a first-rate analysis of *Tristram Shandy*, the father of time itself as far as the novel is concerned.

Arnold Kettle's textbook<sup>22</sup> proceeds on more rigid lines, specific novels having been selected for study to cover a year's reading. The criticism has not much elbow-room, but moves in a narrow framework of over-simplification in terms of imperialism, class-conflicts, the bourgeoisie. For example, he sees *Nostramo* as a 'political' novel, exposing the evils of material interest, which 'stands for imperialism'. 'What should it matter then that Conrad does not use the word?' Henry Green and Ivy Compton-Burnett are dismissed

<sup>21</sup> *Time and the Novel*, by A. A. Mendilow. Peter Nevill. pp. x + 245. 15s.

<sup>22</sup> *An Introduction to the English Novel. Vol. ii, Henry James to the Present Day*, by Arnold Kettle. Hutchinson's Univ. Library. pp. 207. 8s. 6d.

as offering 'not a sufficient response to the reasonable demands of the people in a democratic society'; they are too 'middle-class'. Jane Austen is tolerated as 'her class, however narrow, had more future'. To us, who are, after all, Jane Austen's future, this seems too easy an assumption. Within its limits the book is clear and well planned. One section contains a useful summary of the problems confronting the modern novelist.

Studies of the drama may open with a distinguished contribution by Ronald Peacock in *Public and Private Problems in Modern Drama* (B.J.R.L., Sept.). He examines 'the relationship between an individual's world and a social world' as demonstrated in representative plays, choosing Ibsen's *A Doll's House*, Kaiser's *Gas*, Giraudoux's *La Guerre de Troie n'aura pas lieu*, and Eliot's *The Family Reunion*. He emphasizes that Ibsen is primarily criticizing morality, not society; that Kaiser's is the critique of society; that Giraudoux's problems concern nations as a whole and that his is therefore the critique of humanity—and humanity 'in a world where it cannot make its values effective'; and finally that 'Eliot's stands out as the critique of culture, the "elected person" in the centre, measuring modern forms of culture against a spiritual criterion'. The thesis is argued with admirable clarity of reasoning and illustration, and the differences in manner of presentation of theme in the chosen playwrights is summed up in Ibsen's 'analytic realism', Giraudoux's 'myth-fantasies', Kaiser's 'expressionistic imagery', Eliot's 'ritualistic realism'.

In Syngé's *'Playboy'. Morality and the Hero* (*Essays in Criticism*, July) Norman Podhoretz seeks to explain why this 'myth of rebellion' is acknowledged to be a dramatic masterpiece. Christy is magnified into a symbolic hero who 'faces the paradox on which civilization rests, who will commit the act of violence which all feel to be necessary and which society cannot afford to condone'. He claims that the 'attitude of the Mayoites' to the murders in the play 'carries us to the heart of Syngé's meaning', that the whole theme of the play is that of the Hero and society.

Gordon Bottomley is placed in this section as his plays seem more deserving of emphasis than his poetry. The selection of his plays and poems has an interesting introduction by Claude Colleer

Abbott.<sup>23</sup> He gives a brief summary of Bottomley's life, stressing his secluded detachment from the world, and showing that it was Rossetti who first fired his poetic genius, and taught him to seek poetry in the ideal, not the real, life. The Odes are claimed to give the best understanding of his 'strength and imaginative knowledge'. He puts up a vigorous defence of the plays, pointing out that Bottomley had no use for the contemporary theatre, that he felt that the strongest affinity lay between poetic drama and opera, and quoting his belief that the business of poetic drama 'is far less the simulation of life than the evocation and isolation for our delight of the elements of beauty and spiritual illumination in the perhaps terrible and always serious theme chosen'. However open to question this may be, Bottomley lived up to it in his own plays.

*Shaw and Society*, the 'Anthology and Symposium' edited by C. E. M. Joad for the Fabian Society,<sup>24</sup> commemorates the 'essential' Shaw, 'the great liberator', the 'Shaw of the turn of the century'. As the declared purpose is to discuss Shaw the Socialist, adhering to his own assertion that 'it is the doctrine that matters, not the play', it is perhaps doubtful whether the book has a place in this survey. It does, however, reflect some of Shaw's dramatic material, it prints less-frequently seen articles and letters, and includes a lecture by Benn W. Levy on Shaw the Dramatist.

Diarmuid Russell's selection of Shaw's prose<sup>25</sup> is representative, omitting only personal letters and giving only one extract from the Prefaces. He claims that the socialist writings are the best of the prose works and makes a useful comparison with the plays, pointing out that Shaw is not 'deliberately entertaining' in his prose, also that his writing shows no 'marked style', that all he wanted was 'clarity and effectiveness'. He gives a survey of the novels and a summary of the other prose works, and concludes that though Shaw is always described as an apostle for socialism, he is even more 'an apostle for the intellect', that 'intellect was also his religion'.

<sup>23</sup> *Plays and Poems*, by Gordon Bottomley, with an Introduction by Claude Collier Abbott. Bodley Head. pp. 464. 30s.

<sup>24</sup> *Shaw and Society. An Anthology and a Symposium*. With contributions by Kingsley Martin, Leonard Woolf, S. K. Ratcliffe, Benn W. Levy, and Hugh Dalton, M.P. Ed. by C. E. M. Joad for the Fabian Society. Odhams. pp. 279. 16s.

<sup>25</sup> *Selected Prose*, by G. B. Shaw, ed. by D. Russell. Constable. pp. 1,004. 42s.

Frederick P. W. McDowell's *Technique, Symbol and Theme in 'Heartbreak House'* (P.M.L.A., June) throws some light on the patterning of the play. He points to the 'musical motif effect' in the characters, showing how their actions and reactions lead to Shaw's conclusion that 'truth is a resolution of conflicting opposites'. He analyses carefully the allegorical significance, proves the 'larger than life' quality of the characters, and offers a justification of its high place in the Shaw canon.

The 'incomparable Max' steps sprightly in upon the heels of Shaw. J. G. Riewald's excellent critical biography,<sup>26</sup> with its comprehensive notes and bibliography, has the outward appearance of a beautifully-produced 'tome', but the grace of its text belies its imposing presentation. It is full of good things. One reads it with a growing nostalgia for the better times that Beerbohm stands for, and a growing admiration for the integrity of a man who holds his own values in the teeth of a world which denies them. His fastidiousness, intellectual dandyism, mentally aristocratic outlook, certainly give rise to 'sentimental escapism', but it is an escape to a point of vantage, where he may view the world and judge it by all the standards which make up his 'incomparableness'; perhaps he attains this quality by a romantic sensibility controlled by a classical sense of form and decorum. It would seem that he comes under the category of 'drama' unwillingly, for 'he was not very happy as a dramatic critic'; and considering the heavy solemnity of his contemporary drama, this is not surprising.

Finally the man himself contributes to the pleasures of this year's critical output in *Around Theatres*,<sup>27</sup> which is an exact reproduction of the two volumes which formed part of the limited edition of his *Works*, published in 1924, and is therefore generally available for the first time in England, though the two volumes were reprinted in New York in 1930. The years have proved that Beerbohm's assessment of his contemporary drama still holds good—and frequently holds better than most present-day criticism; for instance, no modern critic in pursuit of the elusive Shaw has got so near to him as to discern in his plays a quality of 'spiritual beauty'.

<sup>26</sup> *Sir Max Beerbohm, Man and Writer. A Critical Analysis with a Brief Life and a Bibliography*, by J. G. Riewald, with a Prefatory Letter by Sir Max Beerbohm. Martinus Nijhoff. The Hague. pp. xxxii + 369. Guilders 27.50.

<sup>27</sup> *Around Theatres*, by Max Beerbohm. Hart-Davis. pp. xvi + 583. 30s.

With this graceful farewell to English literature the survey turns to the American, linked by Henry James. Miriam Allott in *The Bronzino Portrait in Henry James's 'The Wings of the Dove'* (M.L.N., Jan.) identifies the portrait described as resembling Milly Theale with an actual portrait by Bronzino in the Uffizi Gallery, showing how exactly James had reproduced it.

The same writer in *Symbol and Image in the Later Work of Henry James (Essays in Criticism, July)* claims that important elements of James's greatness are revealed in the work of his full maturity alone. She analyses with illuminating detail the quality of image in the later work, showing how it reflects his 'heightened sensitivity to evil', his tendency to view experience in terms of universal moral conflict; the 'value for his artistic achievement' being 'the degree to which poetic imagination takes control'.

Two articles on the same theme—James's uncomfortable relationship with 'Vernon Lee'—attempt to get to the bottom of this puzzling affair. Carl J. Weber in *Henry James and His Tiger-Cat (P.M.L.A., Sept.)* publishes some hitherto unprinted letters of Henry James and his brother which form part of the Vernon Lee Collection in the Colby College Library, Waterville, Maine. They include the letters in which he describes 'Vernon Lee' as a 'tiger-cat' and point to her ungrateful satirizing of him in *Lady Tal*, after much encouragement and help received from him.

Burdett Gardner, however, puts up *An Apology for Henry James's Tiger-Cat* in the same issue. He has had access to five letters not in the Colby College Collection. These all fall between those quoted in the foregoing article. He cites in defence James's irritating procrastination in criticizing *Miss Brown* which Vernon Lee had dedicated to him. James had delayed because he disliked the book for its cruel portraits of contemporaries, believing himself that real persons should never be used for copy. His feelings were further hurt by the suggestions in *Lady Tal* that he made a practice of this. Gardner surmises that James had portrayed Vernon Lee as Christina Light in *Roderick Hudson* and that she was 'merely paying off an old score'.

R. W. Short comes to less personal matters in *Henry James's World of Images (P.M.L.A., Dec.)* which supplies a detailed classification of images and 'image-areas'.

Sculley Bradley's edition of Horace Traubel's recollections of Walt Whitman<sup>28</sup> is the first appearance in print of the fourth volume, the other three having been published in Traubel's lifetime. As Whitman's reputation increases this is likely to become an indispensable source book. It is an impartial record of Traubel's meetings with the poet in his old age, reproducing 'trite, even vulgar remarks as cheerfully as the sublime idea'. Bradley also reprints Traubel's first Address to the Readers which prefaced the 1906 volume, illustrating Traubel's sincere and loyal attitude to his task: 'I do not want to reshape those years. I want them left as they were. I keep them forever contemporary. . . . I have never lost sight of his command of commands: "Whatever you do, do not prettify me".'

Melville has attracted one scholar only. Wendell Glick in *Expediency and Absolute Morality in 'Billy Budd'* (P.M.L.A., Mar.) sees the book as 'the cogent fruition of a lifetime of observation and study of the eternal conflict between absolute morality and social expediency' which, in the hanging of Billy Budd, shows 'the impracticability of absolute standards in a world necessarily ruled by expediency'.

Blake Nevius's study of *Edith Wharton*<sup>29</sup> fills a gap in criticism, for, as he points out, she has been neglected owing to lack of biographical information, or on the grounds that knowledge of her life is unimportant for an understanding of her work. He now relates the life to the work with useful results. He describes vividly the comfortable materialistic background and from there proceeds to the themes which interested her and which arose out of her own experience of striving to maintain spiritual and intellectual standards in a money-minded world. He sees her also in the wider sense upholding Western culture against the encroachment of new American ideals. Very much concerned with 'trapped sensibility', with the quality of personality, with the problem of individual responsibility, she sees it all in relation to a way of life which enabled her to be a 'most successful novelist of manners'. She stands as a chronicler of a dying America.

<sup>28</sup> *With Walt Whitman in Camden, Jan. 21 to April 7, 1889*, by Horace Traubel, ed. by Sculley Bradley. Univ. of Pennsylvania Press and O.U.P. pp. xviii + 528. 63s.

<sup>29</sup> *Edith Wharton, A Study of Her Fiction*, by Blake Nevius. Univ. of California Press. pp. xii + 271. \$3.75.

A final summary is provided in Charles Feidelson's study of Symbolism<sup>30</sup> which is worked out through an examination of the work of Emerson, Hawthorne, Whitman, Melville, and Poe, and which traces the growth of symbolism back to the problem inherited from romanticism, 'the vindication of imaginative thought in a world grown abstract and material'. He makes the important point that 'symbolism is not a stylistic device, but a point of view', an inevitable form of expression for modern thought. He also places modern literature in perspective, fitting it into a 'long, rather covert historical movement, of which American writing is a major phase'.

The growth of a new literature is traced in Norman Jeffares's *Australian Literature* (*Étud. ang.*, Nov.). This gives a compact outline history, defining the central dilemma of Australian poets as being 'to achieve the combination of local life and local colour with an intellectual concept, both matched by a concise form', the 'coming of age' of Australian poetry being marked by Judith Wright's *The Moving Image*. The novel shows a gradual breaking away from English traditions towards interpretation of the Australian character as such, reaching its height in the work of Henry Handel Richardson. The outline is accompanied by a full bibliography and a brief description of the work of individual writers.

<sup>30</sup> *Symbolism and American Literature*, by Charles Feidelson, Jr. Univ. of Chicago Press and C.U.P. pp. x+355. 49s.



## XV

### BIBLIOGRAPHICA

By JOHN CROW

THE first volume of Fredson Bowers's edition of the *Dramatic Works of Thomas Dekker*<sup>1</sup> must take pride of place among the 1953 publications of interest to the bibliographer. Bowers has for many years been studying, reflecting upon, and producing interim reports of his ideas on the preparation of critical texts of plays. He here amply demonstrates that his practical work is as good as his theoretical. Each of the dramatic pieces in this first volume is preceded by a textual introduction, followed by a few necessary textual notes, a list of press-variants in the 'copy-text', and a list of 'emendations of accidentals'. There are a few (very few in the entire volume) footnotes referring to departures from the readings of the copy-text. Bowers has received admirable co-operation from his printer and the book does not contain an unsightly page. Bowers's ten-page introduction, 'The Text of this Edition', can be taken as model by all future editors of early plays. His views are those of Sir Walter Greg slightly modified. They justify themselves totally in the course of the book. Bowers is tested by the problems which are offered to an editor by the 'bad-quarto' play, *Sir Thomas Wyatt*. He decides against any attempt to get behind the text of the maker of the memorial reconstruction of the play; he corrects merely those readings which can be regarded as errors of the compositor, in order 'to recover what is often the equal impurity of the underlying printer's copy'. 'We are more interested', he rightly maintains, 'in what the piratical prompt-book appears to have read than in what the compositor made of it.' The result is greater conservatism in the editor than would be needed for a 'good' text.

A notice of the late Professor Albert Feuillerat's *The Composition of Shakespeare's Plays* has been given previously.<sup>2</sup>

<sup>1</sup> C.U.P. pp. xviii + 470. 35s.

<sup>2</sup> See Chapter VII, p. 113, footnote 15.

*Textual Problems of the First Folio*,<sup>3</sup> by Alice Walker, most certainly comes within the bibliographer's range of vision. Miss Walker has not only a number of remarkable new findings; she also introduces the reader to a well-employed system of techniques which are almost entirely new. Going beyond the methods of Satchell, Willoughby, Hinman, and Williams, she has analysed the habits of the two Jaggard compositors of the First Folio—particularly in *Richard III*, *Lear*, *Troilus*, *2 Henry IV*, *Hamlet*, and *Othello*. All these plays are, in the Folio, printed from manuscript-corrected copies of quartos and are accordingly subject to contamination from the quarto texts. If, as is now generally held, the *Richard*, *Lear*, and *Othello* quartos are, in some sense of the word, 'bad', the problems for their editors are considerable. Were it not that the habits of the compositors can be to some extent checked by their behaviour in connexion with texts which they are evidently setting from 'good' quartos, there could be no guessing how much corruption might lurk in those passages where Quarto and Folio agree.

'One of the compositors', Miss Walker argues, 'was normally much more accurate and more conservative than the other and even when both of them worked inaccurately they were prone to different kinds of error.' The inaccurate one, for instance, worked alone on *Lear* and *Othello* among Miss Walker's six studied plays; the others were their joint work. Miss Walker convincingly demonstrates the fallibility of the inaccurate one, but conservative editors will be terrified by her ruthlessness in demanding for an editor liberty to emend with freedom. 'The editing', she writes, 'of these plays calls for courageous pioneer work.' Miss Walker argues with brilliance and lucidity. Not all her views can be here summarized, but her book demands attention from anyone who is, hereafter, hardy enough to involve himself in the editing of a Shakespeare play. Her methods are well illustrated in a publication of 1954, Dr. Dover Wilson's 'New Cambridge' edition of *Richard III*.<sup>4</sup>

In *The English Primers (1529-45)*<sup>5</sup> C. C. Butterworth performs as remarkable a piece of detection as he did in 1941 with *The Literary Lineage of the King James Bible*. He sets himself the task

<sup>3</sup> C.U.P. pp. viii + 170. 18s.

<sup>4</sup> C.U.P. pp. lxiv + 280. 15s.

<sup>5</sup> Univ. of Pennsylvania Press and O.U.P. pp. xiv + 340. \$6.00. 48s.

of sorting out the terrifying number of primers (more than 180 editions from 1525 to 1560), some printed in England, some on the Continent. Butterfield does his unravelling with a sure hand—his chapter 'Editorial Enigmas' shows his superlatively clear-minded skill. He tracks down the various prayers of the little books—some from Roman books of Hours, some from the writings of the 'reformers'. He finds the translations of the scriptures also wandering in from many sources, including Wycliffite versions. Edwyn Birch-enough's review in the *Library* (vol. viii, fifth series, pp. 57–58) clears up a few points where Butterworth strays.

Problems of editing are discussed in two brilliant papers in a pamphlet *Editing Donne and Pope*<sup>6</sup> by George R. Potter and John Butt. The papers were read to a seminar at the William Andrews Clark Memorial Library, Los Angeles, in November 1952. Potter, discussing the editing of Donne's sermons, urges '(1) finding out all the facts one can, and (2) applying as much common sense to these facts as one is endowed with'. The result will contain mistakes, 'of judgement and of the eye'. But he believes that mistakes in judgement should be fewer than those to be found in seventeenth-century copies. Potter's final sentence deserves to be quoted in full. 'Somehow or other, for such jobs as this, I can't help valuing imperfect accuracy (if it results from as careful attention to accuracy as is humanly possible), plus imperfect intelligence, more highly than perfect accuracy plus no intelligence whatever.'

Butt, delightfully discussing the minor poems of Pope under the three heads of Canon, Text, and Annotation, produces as his final sentence a dictum from the stock of wisdom of David Nichol Smith, 'A commentator should assume that he is more learned than his reader, but less intelligent'.

L. A. Sheppard's *A New Light on Caxton and Colard Mansion* (Signature 15, 1952) is quite something of a bombshell. It is, to quote Bühler's *Library* review (see below, p. 319), 'perhaps the most significant piece of Caxton research since the discovery of the New Indulgence in 1928'. Sheppard establishes that it must have been from Caxton that Mansion learned to print—in Bruges, in 1473. The *Recuyell* must be back-dated to 1473 and the printing of *The Game and Playe of the Chesse* can be allotted to March 1474–5.

<sup>6</sup> pp. iv + 24.

Sheppard's article must be studied for its arguments and it should be read in connexion with Bühler's excellent review of it.

*Early Nottingham Printers and Printing*,<sup>7</sup> by W. J. Clarke and the late W. A. Potter, is of such interest that the smallness of its edition is to be regretted. The first press was set up in Nottingham in 1710 and a broadside of that date is known. The earliest known copy of the *Nottingham Post* is dated 11–18 July 1711. No copy earlier than 15 December 1715 of the *Weekly Courant* is known, but it is uncertain which of the two was the pioneer. This modest book is an extremely important contribution to the study of eighteenth-century newspapers. It gives, among other matters, a complete list of 'local and other collections of the principal Nottingham newspapers up to 1775'. Books printed in the town to 1800 are also listed. The most alluring titles are, *A discovery of the Snake in the Grass* (1716), *The Garland of Merriment: Containing Three New Songs* (n.d.), *Derby Silk-Mill. Attempted in Miltonick Verse* (by John Brailsford, 1739), *The trials at large of Thomas Hardy, and others, for high treason* (1794), and editions of *The Pilgrim's Progress* (1774) and Cotton's *Wonders of the Peak* (1744). One may hope that other provincial cities will follow Nottingham's admirable example.

Another extremely admirable product of local enterprise is the list of the printed works and portraits of William Dugdale,<sup>8</sup> 'with notes on his life and the manuscript sources' by Francis Maddison, Dorothy Styles, and Anthony Wood, published in connexion with a Dugdale exhibition at the County Museum, Warwick, during July and August. Dugdale's books are listed, in 88 various editions, with full transcripts of title-pages. Information where copies may be found is, unfortunately, not given, although each book (with one exception) has been examined. A full bibliography, however, is stated to be in preparation.

Herbert W. Starr's *A Bibliography of Thomas Gray 1917–1951*<sup>9</sup> is a most valuable supplement to C. S. Northup's (1917) bibliography. It contains more than 1,200 entries, most of which concern

<sup>7</sup> Forman & Sons, Nottingham. pp. x+72. Not for sale.

<sup>8</sup> pp. 94.

<sup>9</sup> Univ. of Pennsylvania Press and O.U.P. pp. 152. 20s.

post-1916 writings in books and periodicals; there is also a sizeable number of entries which escaped Northup's eye. A little more editing would have cleared up a number of difficulties. The late George Loane appears, for instance, in the index twice under his own name, three times under his initials, and at least three times under one of his known aliases. His collaborator Vernon Rendall also appears both by name and initial. The initials 'T.O.M.' might easily be pierced by an inquiry at Hunter College. The occupational disease of English classical scholars—translating the *Elegy* into Greek and Latin—receives less than its due. The Latin-elegiac version by H. L. Drake (1934) deserves mention.

*The Bibliography of Oliver Wendell Holmes*<sup>10</sup> by T. F. Currier is a massive work with three parts and ten appendixes. It is based on two main foundations—Holmes's books and papers, now in the possession of Harvard University, and the 'voluminous records' of Holmes's publishers, Houghton, Mifflin & Co. It is not quite clear what methods of transcription are being employed for title-pages, and a reader in England may well object that the English publication of Holmes's work is, compared with the American publication, skimpily dealt with. The author of the book died when it was 'perhaps seventy per cent completed' and the work was finished by Eleanor M. Tilton.

The Oxford Bibliographical Society published (for, alas, 1948) John Horden's bibliography of Francis Quarles<sup>11</sup> to 1800. It is a valuable piece of work; but its arrangement is awkward and its method of transcription eccentric and irritating. The sixteen-page biographical introduction is useful.

The Bibliography that forms an important part of J. G. Riewald's *Sir Max Beerbohm: Man and Writer*<sup>12</sup> has found greater favour with the experts than did the 1952 publication of A. E. Gallatin and L. M. Oliver. Riewald's researches are of remarkable thoroughness and his work is indispensable to the Beerbohm student.

A number of other author-bibliographies and checklists, varying in complexity and value, appeared during the year. Not all were available for examination. They include (alphabetically) Jane Austen

<sup>10</sup> New York Univ. Press and O.U.P. pp. xiv + 708. \$20.00. £8.

<sup>11</sup> Oxford Bibl. Soc. pp. xii + 84.

<sup>12</sup> M. Nijhoff, pp. 369. Guilders 27.50. See p. 309, footnote 26.

(R. W. Chapman),<sup>13</sup> Maurice Baring (Randal Riede),<sup>14</sup> Hilaire Belloc (Patrick Cahill),<sup>15</sup> John Buchan (A. Hanna, jr.),<sup>16</sup> Walter de la Mare (Leonard Clark),<sup>17</sup> Eric Gill (E. R. Gill),<sup>18</sup> James Joyce (J. J. Slocum and Herbert Cahoon)<sup>19</sup> (an excellently thorough and well-organized production), and Dylan Thomas (W. H. Huff).<sup>20</sup>

Kenneth Muir's edition of George Wilkins's *The Painfull Aduentures of Pericles Prince of Tyre*,<sup>21</sup> more fully dealt with elsewhere, must have some mention in this section. Muir shows that Wilkins's fictional piece, 'written up' from the play with the aid of Twine's *Patterne*, deserves consideration by those editors of the Shakespeare play who desire to break through the corruption of the quarto to the poet's original text.

In *Typographica* (8), pp. 20–26, W. Turner Berry writes an entertaining *Autobiography of a Wooden Press*, which should be of considerable value to beginners in bibliography. It is well illustrated with diagrams with the parts named. It is also supplied with a useful list of books on the history of the wooden presses. Berry praises the apposite chapter in McKerrow's *Introduction* and wisely directs attention to the Falconer Madan article, *Early Representations of the Printing Press* (with its numerous reproductions of early pictures of presses) in *Bibliographia*, 1895.

The *Library* contained the following articles: *Purposes of Descriptive Bibliography* by Fredson Bowers was a paper read to the Bibliographical Society in November 1952. His views are born from his work in compiling a bibliography of Restoration Drama. He aims to provide information for 'booksellers, private collectors and librarians', users, direct and indirect, of the books described, and general bibliographical students. Bowers touches on a number of matters, ranging from running-titles, press-figures, and digressive bibliography to the rival merits of title-page photo-facsimiles and quasi-facsimile transcripts.

<sup>13</sup> O.U.P. pp. 62. 7s. 6d.

<sup>14</sup> Catholic Univ., Washington, D.C.

<sup>15</sup> P. Cahill, 20 Cavendish Gardens, London, S.W. 4. pp. 52.

<sup>16</sup> Shoestring Press. pp. 136.

<sup>17</sup> In *Studies in Bibliography*.

<sup>18</sup> Cassell. pp. 224.

<sup>19</sup> Yale Univ. Press and Hart-Davies. pp. 196. 42s.

<sup>20</sup> Northwestern Univ. Library. pp. 28.

<sup>21</sup> Univ. Press of Liverpool. pp. xvi + 120. 6s.

*Religio Bibliographici*, presidential address (Mar. 1953) by Geoffrey Keynes, contains not only much of Keynes's *credo* but also some fascinating autobiography in connexion with the making of his William Blake and Rupert Brooke bibliographies. If Keynes goes, to some extent, counter to Bowers, the two are in agreement that reproductions of title-pages 'do not preclude the necessity of transcriptions' (though Keynes adds a qualification which might be unacceptable).

'*Polyolbion*', '*Poemes Lyrick and pastorall*', '*Poems* 1619, '*The Owle*', by B. Juel-Jensen, adds considerably to our knowledge of the bibliography of Drayton. Some intricate problems are admirably dealt with; a series of the delightful portraits of Prince Henry is reproduced. It is particularly agreeable to find Juel-Jensen speaking in warm praise of a nineteenth-century bibliographer who is not usually given his due, Thomas Corser.

*On the Use of Advertisements in Bibliographical Studies*, by William B. Todd (read January 1953), contains Todd's previous inquiries into new methods of dating eighteenth-century editions and getting on the track of lost editions. Fielding, Pope, Johnson, Gibbon, and Monk Lewis are among the authors on whose works Todd touches.

George R. Price interestingly but rather inconclusively investigates the bibliography of two plays by Thomas Middleton. His attempt to distinguish between the work of different compositors by finding differing numbers of lines to the page is surely odd.

Continuing his admired researches into the history of the book trade, Cyprian Blagden writes on *The Genesis of the Term Catalogues*. His material is drawn from a number of documents, mainly of 1669, in the Record Office.

Attention to Caxton is paid in more than one place. Jean E. Mortimer reports on, surprisingly, *An Unrecorded Caxton at Ripon Cathedral*. It is 'a hitherto unknown *Epitome Margaritae eloquentiae* of Laurentius Gulielmus of Savona', a folio of 34 leaves, to be allotted, it would seem, to 1480. Curt Bühler discusses, in an important review, L. A. Sheppard's *Signature* article referred to above. Bühler also makes *Some Observations on the Dictes and Sayings of the Philosophers*. This ties up with two previous articles on the same subject in 1934 and 1941 and an article by G. Legman in 1948. Bühler originally argued that the ordinarily accepted order of the two Caxton editions was incorrect. Legman argued for the

traditional order. Bühler now, in a complicated and difficult article, has little difficulty in disposing of Legman but also finds good reason for being less convinced by his own arguments than he previously was.

E. F. Hart's *Caroline Lyrics and Contemporary Song-books* argues for the importance of the song-books for the editor establishing a text. He produces interesting variant versions of poems by Suckling, Shirley, Marvell, and others. H. C. Fay argues that the Trinity, Cambridge, copy of Chapman's *Twelve Bookes of Homers Iliades* was owned and annotated by Jonson. Eugene A. Nolte is able by a study of his correspondence with his publisher to add a little to the meagre amount known about Michael Scott, author of *Tom Cringle's Log*. Margery M. Morgan finds evidence that the Bodleian MS. Eng. th. d. 36, of *Dives and Pauper* was the actual copy used for setting the Pynson edition of 1493. The whole of the manuscript text has been marked and the marks correspond with pages of the Pynson edition.

The University of Virginia's *Studies in Bibliography*<sup>22</sup> edited by Fredson Bowers provides such riches that it is hardly possible to do more than catalogue its main items. The most surprising contribution is W. B. Todd's discussion of the *Issues and States of the Second Folio and Milton's Epitaph on Shakespeare*. By a variety of techniques, Todd convincingly proves that the accepted order of issues (as expounded for instance by R. M. Smith) is totally unacceptable. The earliest issue is put last by Smith. It seems extremely likely that some of the issues are much later than the printed date of the title-page and may even belong to the year 1641.

Donald F. Bond, in *The Text of 'The Spectator'*, also does a good sorting-out job. He warns particularly against too great reliance by an editor upon the octavo text. W. R. Keast, examining the text of Johnson's preface to *A Dictionary of the English Language*, notices the improvements made by Johnson in successive editions and administers a civil reproof to the present writer.

Thomas H. Johnson discusses *Establishing a Text: The Emily Dickinson Papers* in an article which may be read in conjunction with his other article mentioned below. Eloise Pafort also does

<sup>22</sup> Vol. 5. Charlottesville, Va. Quaritch. pp. 236. \$6.00.



some successful sorting-out—in connexion with the de Worde editions of the *Boke of St. Albans*.

Richard E. Hasker in *The Copy for the First Folio Richard II* argues, contrary to A. W. Pollard, that the folio text of this play was set from a copy of the 1598 Q3, eked out with some leaves of the 1615 Q5. With Miss Walker and against Philip Williams, I. B. Cauthen, Jr., investigating *Compositor Determination in the First Folio King Lear*, is convinced that a single compositor set the play.

Among the shorter articles a notably interesting one is that in which Walter Harding prints fourteen unpublished Whitman letters.

Charlton Hinman (*Sh. Q.*, pp. 279–88) produces a fascinating article about the results of his mass examination by his ‘collating-machine’ of the seventy-nine Folger copies of the First Shakespeare Folio. ‘We cannot hope’, he concludes, ‘for the best possible edition of the text of Shakespeare until all the variants in the First Folio, authoritative and unauthoritative alike, have been discovered and recorded. When this task has been accomplished I hope that it may be possible to publish a new photographic facsimile embracing a complete record of all the variants. Such a book would be large and expensive; but it should prove a basic tool for all future students who seek to know “the First Folio text”.’

Richard Hosley writes (pp. 11–33) on *The Corrupting Influence of the Bad Quarto on the Received Text of Romeo and Juliet*—an important article not only in itself but also for the editors of other plays. The same may be said of Philip Williams’s *Two Problems in the Folio Text of King Lear* (pp. 451–60). Williams concludes, against the views of Alice Walker, that the Folio text of *Lear* is the work of more than one compositor. He suggests also that in 1623 the prompt-book of *Lear* was a copy of Q1 corrected by the substitution of some manuscript leaves and that a transcript of this was made to serve as copy for the Folio.

Of particular value in this year’s *Sh. Q.* are certain reviews: Sir Walter Greg on William Bracey’s book on *Merry Wives* (pp. 77–79), G. Blakemore Evans (pp. 84–92) on the New Cambridge *Henry VI* plays, M. A. Shaaber (pp. 171–81) on the New Variorum *Troilus*, F. Bowers (pp. 471–7) on the new Arden *Lear*, and Philip Williams (pp. 481–4) on Alice Walker’s book (see above, p. 314).

In *The Book Collector*, W. B. Todd’s *Concealed Editions of*

*Samuel Johnson* indicates four issues of *The False Alarm* between 16 January and 13 March 1770, the last three all claiming to be 'The Second Edition'. Of *Taxation No Tyranny* there were four issues between 9 March 1775 and the end of the month; only the third and fourth editions are so named and most of the so-called first editions really belong to a (concealed) second edition. W. White (pp. 73–77) records variants between Housman's *More Poems*, the Knopf edition and the Cape edition, and the Cape edition of *Collected Poems*. T. G. Harmsen demonstrates that the author of *Millennium Hall* (Oct. 1762) was not Oliver Goldsmith but Mrs. Sarah Scott, sister of Mrs. Elizabeth Montagu. On p. 171 is the report of sixty new unpublished Boswell letters.

Godfrey Davies describes *The Huntington Library* in the series on the great Shakespeare libraries in *Shakespeare Survey*<sup>23</sup> (pp. 53–63). Apart from the Shakespeares, many other rarities are mentioned and information given about the manuscript collections of the Library.

The more interesting items from the *Yale University Library Gazette* are (Jan.) a list of additional gifts by Louis Rabinowitz of sixteenth-century and seventeenth-century English books, some additions (July) by Slocum and Cahoon to their Joyce bibliography (see above, p. 318), and (Oct.) a list of ten pre-1640 English books given to the Library (including a Caxton, a Machlinia, a Pynson, and three de Wordes). D. G. Wing (Oct.) describes and quotes from some moving letters in a Wilde collection, which also contains an apparently unprinted (here reproduced) poem of six stanzas.

In *Harvard Library Bulletin*, of exceptional interest is G. Blake-more Evans's *The Text of Dryden's 'Mac Flecknoe'* (pp. 32–54). Evans collates seven manuscripts and compares with 1682- ('so-called pirated') and 1684-printed editions. He finds the 1682 edition to represent, with some of the manuscripts, an earlier state of the poem than the 'corrected' 1684 edition. The 1682 text 'may be treated as simply another manuscript transcript which happened to escape into print'. Hyder E. Rollins (pp. 172–87) finds forty-five of Keats's letters misdated in the Maurice Buxton Forman

<sup>23</sup> C.U.P. pp. viii + 186. 18s.

edition. Rollins redates. Thomas H. Johnson in *Emily Dickinson: Creating the Poems* (pp. 257–70) studies the poet's revisions as seen in her poetic manuscripts.

Inoffensive warmth was generated in reviews and correspondence between authors, reviewers, and other parties in *T.L.S.* in connexion with the Macdonald and Hargreaves *Hobbes*, M. L. Pearl's *William Cobbett: A Bibliographical Account of his Life and Times*<sup>24</sup> and Dahl's *English Corantos*. It would appear to be established that eccentricities of transcription, failure to attain anything like completeness, and failure to lay 'ghosts' from earlier lists and bibliographies are to be deplored.

A quantity of interesting and valuable articles appears in *T.L.S.* I. A. Shapiro, in *Publication Dates before 1640*, finds dates, more or less precise, for thirty-seven books, including eight by Bacon and four by Donne. H. A. Mason, writing (a two-part article) on *Wyatt and the Psalms*, somewhat oddly indicates that he thinks that a book 'seems to have enjoyed royal favour' because it was published at the expense of 'Thome Bertheleti . . . thipographi regij'. Geoffrey Keynes, writing on *The Work of Thomas Bewick*, is able to print a long autobiographical letter by Bewick, dated 10 March 1815. Two of a series of articles on great British Libraries appear, dealing with the national libraries of Wales and Scotland. James M. Osborn describes a manuscript volume of poems by Stephen Barrett (1718–1801), *Dr. Johnson's 'Intimate Friend'*.

Letters to *T.L.S.* include Helen Gardner discussing a textual point in a *La Corona* sonnet, Fredson Bowers on *The Cancel Leaf in 'King Arthur'* of 1691. The interest of a letter from T. B. Haber, *Editing A. E. Housman*, hardly appears commensurate with its length. P. M. Zall writes concerning some Wordsworth manuscripts recently acquired by Cornell. An article announces the purchase for the Bodleian from the library of Lord Leicester at Holkham of a collection which includes 300 Restoration plays and three legal English-printed incunabula.

The *Durham Philobiblon* describes and prints the (poor) text

<sup>24</sup> O.U.P. pp. 266. 25s.

of an unrecorded Chaucer manuscript (the first two stanzas of the ABC prayer to the Blessed Virgin, translated from Deguileville, 'Alle myghty and alle mercyable qwene') among the Cosin manuscripts. A Bentley letter in the University Library is printed. A number of eighteenth-century book-sale catalogues are described. They provide the names of some stationers not apparently previously known.

The various highly valued 'bibliographies' in learned periodicals are again available; the quarterly *New Publications* in *M.L.R.*, *Recent Literature of the Renaissance* in *S. in Ph.* (pp. 231-98), *English Literature 1660-1800* in *P.Q.* (pp. 225-303), *Victorian Bibliography for 1952* in *Mod. Phil.* (pp. 242-68), *American Bibliography for 1952* in *P.M.L.A.* (pp. 79-150), the Shakespeare lists in *Sh. Q.* (pp. 219-54), and *Sh. S.* (pp. 147-74). Of particular value to the writer of the present chapter is the *Selective Check List of Bibliographical Scholarship* in the *Virginia Studies in Bibliography*. The 1953 volume contains the list (pp. 211-28) for 1951. The list for 1953 is in the 1955 volume, pp. 219-38.

Among the printed books sold by auction were Herbert, *The Temple*, 1633, £850; James I, *Workes* (Bacon's copy), £600; R. and B. Kipling, *Echoes* (Lahore), 1884, £520; Shelley, *Cenci* (presented by Leigh Hunt to Vincent Novello), 1819, £470; another copy, £48; Milton, *Of Education*, 1644, £420; Chaucer, Kelmscott, inscribed by W. Morris, £380; Marston, *Antonio and Mellida*, i and ii, 1602, £330; Milton, *Areopagitica*, 1644, £280; Blake, *There is No Natural Religion*, £205; Fielding, *Amelia*, 1752, £180; More, *Workes*, 1557, £165; Doyle, *Study in Scarlet*, 1887, £80; Cowley, *A Vision concerning Cromwell*, 1661, £78; Donne, *Poems*, 1633, with *Juvenilia*, 1633, £68; Pope, *Dunciad*, first issue, 1728, £58; Crashaw, *Carmen Deo Nostro*, 1652, £55; Keats, *Lamia*, 1820, £50; Collins, *Odes*, 1747, £40; Dryden, *Of Dramatick Poesie*, 1668, £32.

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